A Short Analysis of the Contents of the Kāvyaprakāśa.

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CHAPTER I.

Invocation of the appropriate divinity—the poet's Muse (कवेर्भारती = the poet's inspiration). Superiority of the poet's creation to the creation of Brahmā. The utility of kāvya—it brings forth fame and riches, averts evils, teaches the ways of the world, gives pure and unmixed pleasure and contains useful instruction. The essential qualifications of the poet—poetic genius (शक्ति, प्रतिभा), facility in composition (निपुणता) arising from a careful observation of the world and the study of various kāvyas and śāstras, and practice (अभ्यास) under experts. Definition of kāvya—it consists of word and sense without faults (दोष), with merits (गुण) and with rhetorical excellence (अलङ्कार) which may at times remain absent.*

Three classes of kāvya—kāvya of the highest, of the middle and of the lowest kind.

When the suggested sense (व्यङ्ग्यार्थ) dominates the expressed one (वाच्यार्थ) it is the best, when the suggested sense is not dominant but is at a par with or inferior to the expressed sense, it is of the middle class, and when there is no suggested sense at all (but mere rhetoric etc.) the kāvya is of the lowest kind.

CHAPTER II.

Three kinds of meanings are to be recognised in Rhetoric: (1) directly expressed or current or important meaning (वाच्यार्थ, मुख्यार्थ);

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* For various definitions of Kāvya see Sāhitya-darpana (Ch. 1) and Rasagaṅgādhara (Ch. 1).

(2) indirectly expressed or figurative meaning (लक्ष्यार्थ); and (3) a suggested or implied meaning (व्यङ्ग्यार्थ)—of a word happening to have one of these meanings. Words having these meanings are respectively called directly expressive word (वाचक) indirectly expressive or figuratively used word (लाक्षणिक) and suggestive word (व्यञ्जक).

According to a class of Mīmāṃsakas, the followers of Kumārila as well as older Naiyāyikas and Vaiśeṣikas who are अभिहितान्वयवादी, a fourth meaning *viz.*, तात्पर्यार्थ (import) is also to be admitted.

The followers of Prabhākara, another class of Mīmāṃsakas who are अन्विताभिधानवादी, do not see any utility in admitting it.

[According to the former view the words in a sentence express merely their own meanings (and thereby their force is exhausted) and the connected meaning of the sentence comes through a separate वृत्ति called तात्पर्य, while according to the latter view the constituent words themselves express the full meaning of the sentence.]

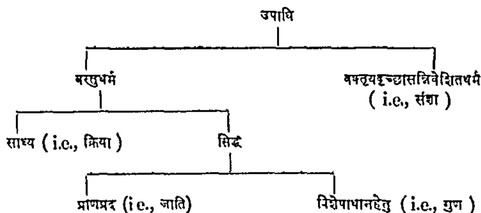
Each of the three kinds of meanings—the current (वाच्य), the figurative (लक्ष्य) and the suggested (व्यङ्ग्य)—may give rise to a suggestion (व्यञ्जना).

वाचक or a word used in its current sense directly expresses the meaning given to it by संकेत (convention or common consent actual or supposed—'अस्माच्छब्दादयमर्थो बोद्धव्य इत्याकारः शक्तिग्राहकः समयः')।

संकेत is to be placed not on the व्यक्ति (individual) but on उपाधि i.e., the characters of व्यक्ति (जाति, गुण, क्रिया and संज्ञा) according to the Mahābhāṣya, or, simply on जाति, according to the Mīmāṃsakas. For, individuals are endless and it is not possible to go round the world and observe each and every individual and place संकेत on it. If to avoid this difficulty संकेत is to be placed on a limited number of individuals, there would arise a defect, namely व्यभिचार or violation of a principle. If घट, for instance, were to signify those jars only which are संकेतित i.e., on which संकेत has been placed, the jars that have not been seen and consequently not संकेतित would not have been signified by the term. If they be, then there would be व्यभिचार or violation of the rule that 'a word signifies only those things on

which संकेत has been placed.' Further, if संकेत were restricted to व्यक्ति alone, the well-known classification of the meanings of words into जाति, गुण, क्रिया and द्रव्य would be impossible. When we see a white ox by *name* डित्थ *moving*, we use *the expression* गौः शुक्लश्चलो डित्थः i. e., the ox which is white and named डित्थ is walking. If every one of there four words denotes merely 'the individual' and not its characters then there would be no reason why we shall use four words instead of one, for one would be sufficient to indicate 'the individual'.

Now what is उपाधि on which संकेत is to be placed ? उपाधि is either वस्तुधर्म (*a property or character that belongs to the* व्यक्ति) *or* वक्तृयदृच्छासन्निवेशितधर्म (a something fastened upon the व्यक्ति by the wish of the speaker i. e., संज्ञा). The former,(i.e., वस्तुधर्म) is again divided into सिद्ध (actually existing) and साध्य (that which is to be *accomplished* i. e., क्रिया). सिद्ध वस्तुधर्म is *further of two kinds :* (1) पदार्थस्य प्राणप्रदः* (that which constitutes the life or essence of the thing denoted by the word i.e., जाति) and विशेषाधानहेतु (that which is the means of distinguishing one object from another i. e., गुण). The following table shows the division of उपाधि into four kinds :--



So संकेत is to be placed on जाति, गुण, क्रिया and संज्ञा† conceived as a property of द्रव्य or व्यक्ति (individual). These are the four divisions of उपाधि.

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* प्राणप्रदत्वं च यावत् स्थिति-सम्बन्धित्वम् ।

† It would seem to be more logical to hold with Śrīrāma Tarkavāgīśa that the सङ्केत of a proper name is placed upon the individual संज्ञास्थलानां व्यक्तौ एव सङ्केतः, for the argument from आनन्त्य and व्यभिचार does not apply in this case.

The Mimāmsakas hold that there is a जाति of गुण such as शुक्लत्व (there being something in all white substances such as snow, milk etc., by virtue of which they are called white), a जाति of क्रिया such as पाकत्व (in the cooking of diverse things such as molasses, rice etc.), a जाति of संज्ञा (i.e. द्रव्य to which the संज्ञा appertains) such as डित्थत्व (in the object named डित्थ undergoing change at every moment); and as such संकेत is to be placed on जाति alone and not on जाति, गुण, क्रिया and द्रव्य.

लाक्षणिक word (a word used in a figurative sense) is the basis or substratum of लक्षणा (the वृत्ति or function by which is understood a new meaning connected with the principal or current meaning of a word).

When the current meaning is barred by incompatibility and another meaning connected with the current meaning (वाच्यार्थ) comes to be attached to the word either through usage (रूढि = प्रसिद्धि or प्रयोगप्रवाह) or for a special purpose (प्रयोजन) then the function (वृत्ति) by which this new meaning is presented is called लक्षणा.*

[कर्मणि कुशलः†—Here the primary meaning of kuśala i. e., a gatherer of *kuśa* grass is barred by incompatibility and its meaning is 'expert'. This meaning is related to the primary sense of gathering of *kuśa* in that both an expert and a gatherer of *kuśa* are possessed of discrimination etc., and the meaning 'expert' of the term kuśala is sanctioned by usage.

गङ्गायां घोषः—Here the primary meaning *river* is barred because a *ghoṣa* (a village of cowherds) cannot be located in the river itself. So the term Gaṅgā has the sense of 'Ganges' bank' which is related to the primary sense 'river' by reason of its proximity and the special purpose served by the use of this word Gaṅgā (instead of गङ्गा-तट) is to convey more emphatically the idea of special sanctity and coolness enjoyed by the village, an idea which could not be expressed with equal emphasis by the expression गङ्गातटे घोषः].

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* These are the three conditions of लक्षणा (1) मुख्यार्थबाध, (2) मुख्यार्थयोग and (3) either रूढि or प्रयोजन।

† This example is unhappy. See Sāhityadarpaṇa Ch. II, which rightly points out the distinction between the derivative and current meanings of words, अन्यद्धि शब्दानां प्रवृत्तिनिमित्तम् अन्यच्च व्युत्पत्तिनिमित्तम्.

The following table shows the six kinds of लक्षणा .—

- लक्षणा
  - शुद्धा
    - उपादानलक्षणा
    - लक्षणलक्षणा
    - सारोपा
    - साध्यवसाना
  - गौणी
    - सारोपा
    - साध्यवसाना

1. उपादानलक्षणा—युद्धक्षेत्रे कुन्ता प्रविशन्ति (lances enter the battle field) Here in order to establish the logical connection of the lances with the act of entering, the soldiers armed with lances must be understood to be the meaning of the word कुन्त स्वसिद्धये पराक्षेप·—कुन्ता प्रविशन्ति इत्यादौ स्वस्य कुन्तादे. सिद्धये अन्वयसिद्धये परस्य कुन्तधारिण. आक्षेप बोधनम् उपादानलक्षणेत्युच्यते The special purpose served by लक्षणा here is *to draw pointed attention to the instruments of war*

2 लक्षणलक्षणा*—गङ्गाया घोष. Here the term Gangā gives up its current meaning for the sake of the figurative one परार्थे स्वसमर्पणम्—गङ्गाया घोष इत्यादौ परार्थे तटादिरूपार्थसिद्धये स्वस्य प्रवाहरूपाद्यर्थस्य समर्पण त्याग लक्षणलक्षणेत्युच्यते.

3 (शुद्धा) सारोपलक्षणा—आयुर्घृतम् (clarified butter is longevity) Here आयु means आयुर्जनक (giver of longevity), the primary meaning of आयु. being barred. In this example the visayin or that which is imposed (e g, आयु) and the visaya or that upon which the visayin is imposed (e g, घृत) are mentioned as correlated, both of them being distinctly mentioned The purpose served is to bring about the notion that clarified butter gives longevity better than anything else

4 (शुद्धा) साध्यवसानलक्षणा—आयुरेवेदम् or better आयुरिदम् Here the visayin (आयु) swallows as it were the visaya (घृत), the latter being

* स्वार्थापरित्यागेन परार्थलक्षणमुपादानम् i e., a figurative use in which
pal or current meaning is not given up i e, is
अजहत्स्वार्थलक्षणा स्वार्थ परित्यागेन परार्थलक्षण
use of a word in which the principal or
the connected *figurative meaning*

not mentioned at all. The purpose served is to bring about a notion of infallibility of clarified butter in producing longevity.

These four kinds of लक्षणा are शुद्धा because they do not involve any idea of similitude (सादृश्य). उपचारामिश्रिता शुद्धा। उपचारमिश्रिता गौणी। अत्यन्तं विशकलितयोः सादृश्यातिशयमहिम्ना भेदप्रतीतिस्थगनमुपचारः.

5. गौणी सारोपलक्षणा—गौर्वाहीकः (The वाहीक* is an ox). Here the viṣayin, (e. g., गो) and the viṣaya—(e. g., वाहीक) are both distinctly mentioned. The purpose served is to show the extreme stupidity of the वाहीक.

6. गौणी साध्यवसानलक्षणा—गौरयम्†. Here the viṣayin swallows as it were the viṣaya. Here the purpose is to bring about a notion that the stupidity of the वाहीक is still greater as is shown by the assertion of complete identity between the two.

These last two kinds are गौणी‡ because certain qualities (गुण) are common to the वाच्यार्थ and लक्ष्यार्थ and thus they are based upon the relation of similarity (सादृश्य).

When लक्षणा is based upon रूढि (usage) as in कर्मणि कुशलः there is no suggested meaning at all, but when it is based upon प्रयोजन (special purpose) there is a suggested meaning, and the suggested meaning (व्यङ्ग्यार्थ) itself is the purpose (प्रयोजन). This suggested meaning may either be hidden (गूढ) or explicit (अगूढ). Thus लक्षणा considered from another point of view is of three kinds—लक्षणा ithout any suggested meaning, लक्षणा with a hidden suggested ıeaning, लक्षणा with an explicit suggested meaning.

The purpose (प्रयोजन) for which a word is used figuratively ınnot be brought out by any function other than suggestion (व्यञ्जना). भिधा is totally powerless, as the प्रयोजन is not the current meaning

* The term वाह्रीक means one of an ancient tribe notorious for outlandish haviour and stupidity. वाह्निक may mean 'a carrier of loads'. Śrīrāma Tarkavāgīśa's explanation 'वाह्रीको हलवाहकः' is of doubtful authenticity.

† अत्र इदन्त्वस्यारोप्यविशेषणता न तु वाहीकस्येदन्तयोपस्थितिः। गौर्जल्पति would be a less misleading example.

‡ 'लक्ष्यमाणगुणैर्योगाद् वृत्तेरिष्टा तु गौणता'। 'अभिधेयार्थगुणयोगात्' गौणी।

of the word. Thus in the case of an expression like गङ्गायां घोषः, the sanctity, coolness and such other qualities which constitute the प्रयोजन are not the direct meanings of the word Gaṅgā. Nor has लक्षणा any scope here, because the necessary conditions * thereof are wanting. In the expression गङ्गायां घोषः, लक्षणा is resorted to because the primary meaning of Gaṅgā is incompatible If, in the same manner, the sense of 'Ganges-bank' also were incompatible then alone could the word by a second लक्षणा mean the intended sanctity, coolness and so forth. But this is not so.

The figurative meaning (लक्ष्यार्थ) of the word in the example गङ्गायां घोषः cannot include the intended idea of sanctity and so forth or in other words, the लक्ष्यार्थ of गङ्गा in गङ्गायां घोषः cannot be शीतत्वपावनत्वादिविशिष्ट गङ्गातट.† For, it is a well-known dictum that the विषय (object) and the फल (fruit) of ज्ञान (knowledge) are different from each other —ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम्. The object of perception is नीलघट and the fruit thereof is some such idea as नीलघटो ज्ञायते मया (the black jar is known by me) Now if the लक्ष्यार्थ be taken as including the प्रयोजन or फल of लक्षणाज्ञान then the विषय and फल of ज्ञान will not be different from each other. For the विषय or the object of knowledge which is taken to be पावनत्वादिविशिष्टतट in the sentence गङ्गायां घोषः is not different from पावनत्वादि the recognised फल of लक्षणाज्ञान.

[Some are of opinion that फल of लक्षणाज्ञान is पावनत्वादिप्रतीति and not पावनत्वादि. They explain the kārikā of Mammaṭa above referred to *viz.*, ज्ञानस्य विषयो ह्यन्य. फलमन्यदुदाहृतम् as ज्ञानस्य विषयो यथा ज्ञानाद् भिन्नस्तथा ज्ञानस्य फलमपि ज्ञानाद् भिन्नम्. The फल of ज्ञान in this case being पावनत्वप्रतीति is not different from ज्ञान itself.]

After describing the suggestion based upon लक्षणा the author proceeds to describe the suggestion based upon अभिधा. When a word has several primary meanings and thus when there is uncertainty

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* See p. 28. F. N. 1.

† A simpler and apparent solution of this problem is as follows · Lakṣaṇā is based on अन्वयानुपपत्ति (incompatibility of the current meaning) of a word with the rest of the sentence) and hence the लक्ष्यार्थ will include the minimum requisite for removing this incompatibility (अनुपपत्ति) and hence the लक्ष्यार्थ is गङ्गातट and not विशिष्टगङ्गातट. अन्यथानुपपत्त्या प्रसरन्ती लक्षणा यावदन्वयोपपादकं तावदेव विषयीकरोति ।

as to the meaning which suits it best in a particular sentence, the determinant factors are such conditions as संयोग, विप्रयोग, साहचर्य, विरोधिता etc. Thus in the expression सशङ्खचक्रो हरिः, the meaning of the word 'Hari' which has many meanings is restricted to Viṣṇu on account of his संयोग (connection) with शङ्ख (conch) and चक्र (discus). When such a word after being fastened to a particular meaning in a sentence gives rise to another meaning, the function by which such a meaning is brought about is suggestion based upon अभिधा.

व्यञ्जक or suggestive word is a word endowed with the function of suggestion.

CHAPTER III.

आर्थीव्यञ्जना (Suggestiveness of meaning)—Suggestiveness of meaning is that function of the meaning which gives rise to another meaning to be comprehended by per[illegible] endowed with appreciating genius, through the peculiarities of [illegible] [illegible]er, (2) the person spoken to, (3) intonation i. e., cha[illegible] [illegible] dicating emotions, (4) the se[illegible] (5) the expressed [illegible] the presence of another p[illegible] neither वक्ता (s[illegible] [illegible]on spoken to), (7) c[illegible] [illegible]ce and (9) [illegible]

The [illegible] suggests [illegible] [illegible]ught [illegible]efore the [illegible] buting cau[illegible] however, w[illegible] be suggestiv[illegible]

कुरु'—'I tell you, do it' is an example of the former kind. Here the expression 'I tell you' is superfluous if it is taken in a literal sense. So 'I tell you' means 'I advise you' and suggests that the advice cannot be neglected with impunity (अनुपेक्षणीयत्व). उपकृत बहु तत्र किमुच्यते—'You have done much good to me, what shall I say of it'? is an example of अत्यन्ततिरस्कृतवाच्य. This being addressed to a man who has caused much injury to the speaker the expressed sense is wholly inapplicable and 'उपकृतम्' means 'अपकृतम्'. The suggestion is the seriousness of the injury or the crookedness and insincerity of the pretended friend.

विवक्षितान्यपरवाच्य ध्वनि is one where though the expressed meaning is not barred yet it is subservient to the suggested meaning. This kind of ध्वनि is of two kinds, असंलक्ष्यक्रमव्यङ्ग and संलक्ष्यक्रमव्यङ्ग. *In the* former the sequence of the expressed meaning *in regard to the* suggested meaning is not perceptible while *in the latter such a* sequence is perceptible. The असंलक्ष्यक्रमव्यङ्ग is *treated first as it* has fewer varieties than the संलक्ष्यक्रमव्यङ्ग. असंलक्ष्यक्रमव्यङ्ग has eight varieties—रस, भाव, रसाभास, भावाभास, भावशान्ति, भावोदय, भावसन्धि and भावशबलता.* When they appear as predominant *factors they constitute* ध्वनि and are to be embellished (अलङ्कार्य) *but when the literal* meaning (वाच्यार्थ) dominates over the *suggested meaning* i. e., when रस, भाव and others assume a secondary *character then they become* embellishments (अलङ्कार) known as रसवत्, प्रेय. etc. Instances of th[illegible] are to be found in chapter V.

The author now *describes the* [illegible] of रस.

[It is necessary to explain *here* [illegible] P [illegible] स्थायिभाव, विभाव etc. A स्थायिभाव *is a perm*[illegible] (mirth), शोक (sorrow), क्रोध (*resentment* [illegible] (fear), जुगुप्सा (loathing) *and* विस्म (*w*[illegible] in the mind of *men but gen*[illegible] developed into रस by [illegible] are the causes of *thee* [illegible] आलम्बनविभाव is *the person or* [illegible]

* *In this connection* [illegible] न्यन्ते).

produced (आलम्बनं नायकादिस्तमालम्ब्य रसोद्गमात्). They are thus the root causes of the स्थायिभावs being called up. Thus Śakuntalā is the आलम्बनविभाव of the permanent feeling of love of Duṣyanta.

उद्दीपनविभावs are the inflaming or exciting causes, such as the moon, the garden, the Malaya breeze, the cooing of the cuckoo etc., in the case of the feeling of love. अनुभावs are the external manifestations or effects of the स्थायिभाव when called up, such as amorous glances, embraces, smiling and the like in the case of the permanent sentiment of love. A व्यभिचारि or सञ्चारिभाव is a transient subordinate feeling, such as self-disparagement (निर्वेद), apprehension (शङ्का), depression (दैन्य), lassitude (आलस्य) and the like, which makes its appearance and stays for the time being and then disappears.

Bharata's sūtra about रस is—'विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः' (निष्पत्ति of रस is effected through the conjunction of विभाव, अनुभाव and व्यभिचारिभाव).

[Four different interpretations have been put on this sūtra. The interpreters Bhaṭṭa Lollaṭa, Śrīśaṅkuka, Bhaṭṭa Nāyaka and Abhinavagupta have taken the word निष्पत्ति to mean respectively उत्पत्ति, अनुमिति, भुक्ति and अभिव्यक्ति which thus form the basis of four distinct theories about रस *viz.*, उत्पत्तिवाद, अनुमितिवाद, भुक्तिवाद and अभिव्यक्तिवाद.]

1. Bhaṭṭa Lollaṭa and his followers explain it in the following manner :—

The स्थायिभाव (i. e., the permanent feeling of love etc.) being called up by basic causes (आलम्बनविभाव) such as women and excited by the exciting causes (उद्दीपनविभाव) such as gardens, and made cognizable by effects (अनुभाव) such as sidelong glances, embraces etc., and developed by the transient subordinate feelings (व्यभिचारिभाव) such as self-disparagement becomes रस (poetic sentiment of love) originally produced in the character personated e. g., Rāma and subsequently recognised as subsisting in the actor by reason of his imitation. When thus recognised it becomes a source of charm to the spectator and is called रस. Thus रसोत्पत्ति caused by संयोग or the relation of जन्यजनकभाव (विभावादि being जनक or producer and रस being जन्य or produced) is रसनिष्पत्ति. This is the view of the Mīmāṃsakas and is known as उत्पत्तिवाद.

[This theory is weak as it fails to explain how the spectator can be charmed by the emotion which is originally produced in the character

personated and is subsequently recognised in the actor and does not at all exist in the spectator himself.]

2. The theory of Śriśaṅkuka is as follows :—

When a place is covered with fog looking like smoke we infer the existence of fire which is inseparably connected with smoke. In the same way when an actor personates Rāma the spectator has with regard to him the peculiar idea that 'this is Rāma himself.' The विभाव, अनुभाव and व्यभिचारिभावs though artificially assumed and really non-existent are also thought to be those of Rāma himself. Hence is inferred the existence of emotion (रति) in the artificial Rāma. Though an inference, it is different from ordinary inferences and gives immense delight to the spectator on account of its peculiar charm. This inference of emotion brought about by संयोग or the relation of गम्यगमकभाव (the विभाव etc., being गमक or indicative and the रस being गम्य or indicated) is रसनिष्पत्ति. This is the view of the Naiyāyikas and is known as अनुमितिवाद.

[This interpretation is also defective as it disregards the fact that it is the direct cognition of a thing and not its inference that can give us such an extraordinary bliss.]

3. Bhaṭṭa Nāyaka explains the sūtra in the following manner :—

In poetry and drama words are endowed with three powers —अभिधा (including लक्षणा), भावकत्व and भोजकत्व. भावकत्व is the power of generalised presentation (साधारणीकरण). This power generalises the विभाव, अनुभाव and व्यभिचारिभावs or in other words, by the force of this power these constituents of रस and the love (रति) of Rāma towards Sitā assume a general form giving up their specific properties. For instance, Sitā does not appear as a particular woman but as a woman in general ; Rāma's love towards her assumes a detached nature, i. e., it appears without any reference to the person who loves or the object loved. Then the generalised विभाव etc., through the power of भोजकत्व makes the रति (which appears in its general form having cast off its specific character by the power of भावकत्व) to be relished through the predominance of the q… H…

(सत्त्व). Thus रसास्वाद through the संयोग or relation of भोज्यभोजकभाव (विभाव etc., being the भोजक or instrumental in causing enjoyment and रस being भोज्य or the thing enjoyed) is रसनिष्पत्ति. This is the Sāṅkhya view of the sūtra and is known as भुक्तिवाद.

[This view is also not acceptable as there is no authority for the assumption of the two powers भावकत्व and भोजकत्व and further, the रति non-existent in the spectator is enjoyed through an extraordinary process.]

4. The explanation propounded by Abhinavagupta is as follows :—

In the mind of spectators endowed with appreciating capacity (सहृदय), there remain already present the permanent feelings of love and other emotions in the form of impression (वासना). These feelings are manifested by such agencies as women and other things which are known as causes. In poetry and drama, however, they cease to be called causes and come to be spoken of as विभाव, अनुभाव, व्यभिचारिभाव etc.. When a kāvya is read or heard, or the staging of a drama is seen, there is expansion of the mind caused by the force of विभावs etc., which are recognised in their general form without any specific relation by the power of भावकत्व. The स्थायिन् (the permanent emotion) also appears in its generalised form and the spectator loses for the time being all sense of separate personality and has his consciousness merged in the universal. The emotion thus manifested becomes the source of transcendental bliss and is spoken of as रस. Thus रसास्वाद is रसाभिव्यक्ति through the संयोग or relation of व्यङ्ग्यव्यञ्जकभाव (th e विभाव etc., being व्यञ्जक or instrumental in causing manifestation and रस being व्यङ्ग्य or manifested). This is view of the Grammarians and Ālaṅkārikas and known as अभिव्यक्तिवाद.

[According to this theory though the manifestation of the permanent feeling in a spectator is what constitutes रस, yet its essence lies in being relished by him. रस indeed is nothing but relishment itself full of bliss, yet it is said to be relished just as objects of knowledge which are nothing but knowledge itself are said to be known. The difference between the third and the fourth interpretation is that according to the former the emotion which is not present in the spectator's mind is relished, while according to the latter the emotion is present in his mind in the form of वासना (pre-disposition).]

रस is not an effect (कार्य) i.e., something produced by the विभाव etc., as all effects, such as jars, are seen to exist even after the destruction of their causes such as stick etc., but रस disappears with the disappearance of विभाव etc. which are popularly known to be its causes.

रस is manifested and as such is not something to be made known (ज्ञाप्य) because it is always an accomplished entity (सिद्धवस्तु) that can be known, just as a jar is known through the help of a lamp.

रस cannot be grasped by निर्विकल्पकज्ञान (indeterminate cognition i. e., the cognition of an object without its distinguishing properties) as the रस exists so long as the विभाव, अनुभाव and व्यभिचारिभावs exist and thus its existence after all is dependent upon the investigation of विभाव etc. Nor can रस be grasped by सविकल्पकज्ञान (determinate cognition, i e., the cognition of an object with its distinguishing properties) as रस consists in nothing but its own realisation: it *absorbs the mind completely and at the time of its relish all other* ideas are lost.

रस is transcendental (अलौकिक) in character and its transcendental nature (अलौकिकत्व) is thus established.

The same विभाव, the same अनुभाव and the same व्यभिचारिभाव may relate to more than one रस. Tiger is a विभाव for भयानक, वीर, अद्भुत and रौद्र. The shedding of tears is an अनुभाव for शृङ्गार, करुण and भयानक. Anxious thoughts are व्यभिचारिभावs for वीर, करुण and भयानक.

There is no hard and fast rule that विभाव, अनुभाव and व्यभिचारिभाव—all the three should be mentioned in every poetry. Direct mention may be made of even only one of them—the other two being left to be indirectly implied.

Eight kinds of रस:—

1. शृङ्गार (The Erotic), 2. हास्य (The Comic), 3. करुण (The Pathetic), 4. रौद्र (The Furious), 5. वीर (The Heroic), 6. भयानक (The Frightful), 7. बीभत्स (The Disgustful) and 8. अद्भुत (The Marvellous).

Two kinds of the Erotic—संयोग (The Erotic in [illegible] ...म (The Erotic in privation).

The Erotic in privation in its turn is of five kinds—the feeling being due to (a) अभिलाष (longing), (b) विरह (separation), (c) ईर्ष्या (jealousy), (d) प्रवास (residence abroad) and (e) शाप (curse i.e., separation due to a curse of banishment etc.)—Examples.

Examples of the Comic and other *rasas*.

The basic feelings or स्थायिभावs of these *rasas*:—

1. Of शृङ्गार (the Erotic) ... Love (रति)
2. Of हास्य (the Comic) ... Mirth (हास)
3. Of करुण (the Pathetic) ... Grief (शोक)
4. Of रौद्र (the Furious) ... Resentment (क्रोध)
5. Of वीर (the Heroic) ... Heroism (उत्साह)
6. Of भयानक (the Frightful) ... Fear (भय)
7. Of बीभत्स (the Disgustful) ... Loathing (जुगुप्सा)
8. Of अद्भुत (the Marvellous) ... Wonder (विस्मय)

The व्यभिचारिभावs (subordinate emotions)—निर्वेद (self-disparagement), शङ्का (apprehension), आलस्य (indolence) etc.

The शान्त (the Quietistic) is the ninth रस of which निर्वेद (self-disparagement) is the basic feeling.

Definition of भाव (emotion)—Love of which the subject is a god (or a brahmin, a sage, a king, a preceptor or a friend), as also a व्यभिचारिभाव when suggested not as a subordinate sentiment but as a primary factor being nourished by causes like विभाव etc., become भाव. [The love of which the subject is a beloved is रस.]

रसाभास and भावाभास—when रसs and भावs (व्यभिचारिभावs such as चिन्ता etc.) are improperly manifested they constitute what are called रसाभास and भावाभास (semblance of रस and भाव).

[Love of a man towards a woman who does not entertain any such feeling for him or the activities of a woman directed towards several men would be manifested as रसाभास. Rāvaṇa's चिन्ता for सीता would be भावाभास.]

Of subordinate emotions (भाव i.e., व्यभिचारिभाव) there are (a) allayment (शान्ति), (b) manifestation (उदय), (c) mixture (सन्धि) and (d) variegation (शबलता).

[भावसन्धि and भावशबलता—When two opposite emotions striving for supremacy are represented as relished in one and the same place and at the same

time, they constitute a mixture of emotions (भावसन्धि). When, however, a number of emotions, each succeeding one putting down the preceding one, is represented as not being relished simultaneously, they constitute a variegation of emotions (भावशबलता).]

Though it is रस which is the predominant factor in poetry and the व्यभिचारिभावs (their शान्ति, उदय etc) are subservient to it, still they also become predominant sometimes—their predominance being like that of a servant of the king whose marriage is attended by the king himself (who thus for the time being becomes subservient to his servant).

Here ends the description of the eight kinds of असंलक्ष्यक्रमव्यङ्ग्य (suggestion with imperceptible sequence)—they being रस, भाव, रसाभास, भावाभास, भावोदय, भावशान्ति, भावसन्धि and भावशबलता

संलक्ष्यक्रमव्यङ्ग्य (The suggestive poetry in which the order of sequence between the suggested meaning and the suggestive word is perceptible) is of three kinds—(1) that in which the suggested meaning arises from the force of the word (शब्दशक्त्युद्भव), (2) that in which the same arises from the force of the sense (अर्थशक्त्युद्भव) and (3) that in which the same arises from the force of both—word and sense (उभयशक्त्युद्भव).

[How to determine whether suggestion proceeds from the force of a word or its sense or both ? The simple test is to see whether the word giving the suggested meaning admits of the substitution of any of its synonyms If it does (i e , when it is परिवृत्तिसह) then the suggestion should be regarded as arising from the force of its meaning But when the slightest change in the word mars the suggestion, (i e , when the word is not परिवृत्तिसह) it should be regarded as arising from that of the word When some words are परिवृत्तिसह (i e, can be replaced by a synonym) and some words are not so, then the suggestion should be regarded as proceeding from both]

Of these varieties again, the first (शब्दशक्त्युद्भव) is of two kinds—(1) where a figure is suggested (अलङ्कारध्वनि) and (2) where matter is suggested (वस्तुध्वनि)

Examples where figures are suggested

Examples where matter is suggested

The second division of संलक्ष्यक्रमव्यङ्ग्य is अर्थशक्त्युद्भव (that in which the suggested meaning arises from the force of the sense) It is

primarily of three kinds: (1) when the suggestive sense is self-existent (i.e., not owing its existence to the poet's assertion but existing by itself), (2) when it is कविप्रौढोक्तिमात्रसिद्ध (i.e., not existing by itself but by the bold assertion of the poet) and (3) when it is कविनिवद्धवक्तृप्रौढोक्तिमात्रसिद्ध (i. e., owing its existence to the bold assertion of some character delineated by the poet). Each of these suggestive factors is either a figure of speech (अलङ्कार) or a bare fact (वस्तु). Thus अर्थशक्त्युद्भव comes to be of six kinds. Each of these may suggest a figure (अलङ्कार) or a fact (वस्तु). Thus we have twelve varieties of अर्थशक्त्युद्भव.

Examples in due order of :—

1. स्वतः सम्भविना वस्तुना वस्तुनो ध्वनिः

[The suggestion of a fact by a self-existent fact].

2. स्वतः सम्भविना वस्तुना अलङ्कारस्य ध्वनिः

[The suggestion of a figure by a self-existent fact].

3. स्वतः सम्भविना अलङ्कारेण वस्तुनो ध्वनिः

[The suggestion of a fact by a self-existent figure].

4. स्वतः सम्भविना अलङ्कारेण अलङ्कारस्य ध्वनिः

[The suggestion of a figure by a self-existent figure].

5. कविप्रौढोक्तिसिद्धवस्तुना वस्तुनो ध्वनिः

[The suggestion of a fact by a fact, the creation of poet's fancy].

6. कविप्रौढोक्तिसिद्धवस्तुना अलङ्कारस्य ध्वनिः

[The suggestion of a figure by a fact, the creation of poet's fancy].

7. कविप्रौढोक्तिसिद्धालङ्कारेण वस्तुनो ध्वनिः

[The suggestion of a fact by a figure, the creation of poet's fancy].

8. कविप्रौढोक्तिसिद्धालङ्कारेण अलङ्कारस्य ध्वनिः

[The suggestion of a figure, by a figure, the creation of poet's fancy].

9. कविनिवद्धवक्तृप्रौढोक्तिसिद्धवस्तुना वस्तुनो ध्वनिः

[The suggestion of a fact by a fact based upon the bold assertion of a character portrayed by the poet].

10. कविनिवद्धवक्तृप्रौढोक्तिसिद्ध वस्तुना अलङ्कारस्य ध्वनिः

[The suggestion of a figure by a fact based upon the bold assertion of a character portrayed by the poet].

11. कविनिवद्धवक्तृप्रौढोक्तिसिद्धालङ्कारेण वस्तुनो ध्वनिः

[The suggestion of a fact by a figure based upon the bold assertion of a character portrayed by the poet].

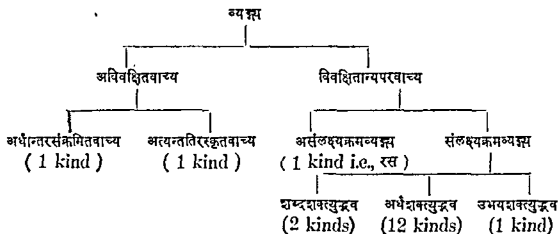
12. कविनिबद्धवक्तृप्रौढोक्तिसिद्धालङ्कारेण अलङ्कारस्य ध्वनिः

[The suggestion of a figure by a figure based upon the bold assertion of a character portrayed by the poet.]

The third division of संलक्ष्यक्रमव्यङ्ग्य is शब्दार्थोभयशक्त्युद्भव (i.e., that *in which the suggested meaning arises from the force of both word* and sense) and it is one and one only.

So there are eighteen varieties of व्यङ्ग्य.

[The following table illustrates these varieties.]



Of these again उभयशक्त्युद्भव (the suggestion based upon the force of both word and sense) is present only in a sentence (वाक्य).

Each of the other seventeen varieties is found both in a sentence (वाक्य) and in a word (पद).

So व्यङ्ग्य comes to be of $1+(17\times2)$ or 35 kinds. Each of the twelve varieties of अर्थशक्त्युद्भव is found also in a प्रबन्ध (composition or a collection of connected sentences). So व्यङ्ग्य comes to be of $(35+12)$ or 47 kinds. रस, भाव, रसाभास, भावाभास etc., (which are comprised under असंलक्ष्यक्रमव्यङ्ग्य, and which on account of their endless forms are counted as *a single variety)* can be suggested (1) by parts of words (पदैकदेश), (2) by style (रचना), (3) by individual letters (वर्ण) as well as (4) by a composition (प्रबन्ध). So असंलक्ष्यक्रमव्यङ्ग्य which is a subdivision of विवक्षितान्यपरवाच्य may be said to be of four kinds.

So व्यङ्ग्य comes to be of $(47+4)$ or 51 kinds.

[The 51 varieties may be more distinctly shown in the following way :—

अविवक्षितवाच्यध्वनि
- 1-2. अर्थान्तरसंक्रमितवाच्य (पदगत and वाक्यगत)—2 varieties.
- 3-4. अत्यन्ततिरस्कृतवाच्य (पदगत and वाक्यगत)—2 varieties.

विवक्षितान्यपरवाच्यध्वनि (असंलक्ष्यक्रम)
- 5-10. असंलक्ष्यक्रमव्यङ्ग्य i. e., रस (पदगत, वाक्यगत, पदांशगत, रचनागत, वर्णगत and प्रबन्धगत)—6 varieties.

विवक्षितान्यपरवाच्यध्वनि (संलक्ष्यक्रम)
- 11-14. शब्दशक्त्युद्भव (वस्तुध्वनि—पदगत, वस्तुध्वनि—वाक्यगत, अलङ्कारध्वनि—पदगत, अलङ्कारध्वनि—वाक्यगत)—4 varieties.
- 15-50. अर्थशक्त्युद्भव (12 varieties, each of them being again पदगत, वाक्यगत and प्रबन्धगत)—36 varieties.
- 51. उभयशक्त्युद्भव.]

Each of these simple 51 varieties has its own 51 varieties again, so the varieties come to be $51 \times 51 = 2601$ in number. Each of these varieties again has 3 kinds of *saṅkara* (commixture) and one kind of *saṃsṛṣṭi* (uniform conjunction). So the total number of varieties comes to be $2601 \times 4 = 10404$.

These mixed varieties along with the 51 simple varieties make the number 10455.

CHAPTER V.

गुणीभूतव्यङ्ग्य (Poetry of the middle kind).

[Suggestive poetry being described, the author proceeds to describe the varieties of poetry in which the suggested meaning is not more charming than the direct meaning.]

There are eight varieties of the poetry of subordinate suggestion (गुणीभूतव्यङ्ग्यकाव्य) according as the suggested meaning is :

1. अगूढ (obvious i. e., capable of being grasped even by those who have no special appreciative capacity)—असहृदयैरपि झटिति संवेद्यम्.

2. अपराङ्ग (subservient to something else i. e., to another रस or to the direct meaning—वाच्यार्थ)—रसादे र्वाच्यस्य वा अङ्गम्.

3. वाच्यसिद्ध्यङ्ग (an essential factor for the understanding of the direct meaning—वाच्यार्थ)—वाच्यसिद्धेरङ्गं निदानं वाच्यस्य सिद्धिरेव यदधीना तदिति यावत्.

4. अस्फुट (abstruse i. e, grasped with difficulty even by the appreciative minds)—सहृदयानामपि दुःखसंवेद्यम्.

5. सन्दिग्धप्राधान्य (of doubtful prominence in comparison with the direct meaning in the matter of creating charm)—सन्दिग्ध चमत्कार-जनने वाच्यव्यङ्ग्ययोः सन्देहविषयभूत प्राधान्य यत्र तत्.

6. तुल्यप्राधान्य (of equal prominence with the direct meaning in the matter of creating charm)—तुल्यमर्थाद् वाच्येन तुल्य प्राधान्य यत्र तत्.

7. काकाक्षिप्त (rendered manifest only by intonation without which the meaning of the sentence loses its being altogethei ; or manifested abruptly by intonation and thus giving no scope for लक्षणा to come in).

—काकुर्ध्वनेर्विकार. तया आक्षिप्त झटिति प्रकाशितम्, यया काका विना वाच्यार्थ एव नात्मान लभते तया प्रकाश्यमिति यावत् ; काका हठेनोपस्थापितमिति वा, अतएव यत्र मुख्यार्थबाधाद्यनुसन्धान-विलम्बाभावान्न लक्षणावसरः ।

8. असुन्दर (less charming than the direct meaning)—स्वभावादेव वाच्या-पेक्षयाऽचारु.

Illustration of each of these varieties

These eight kinds of poetry of the middle kind where the suggested sense is subordinate to the direct sense have in their turn a very large number of varieties like suggestive poetry (ध्वनिकाव्य).

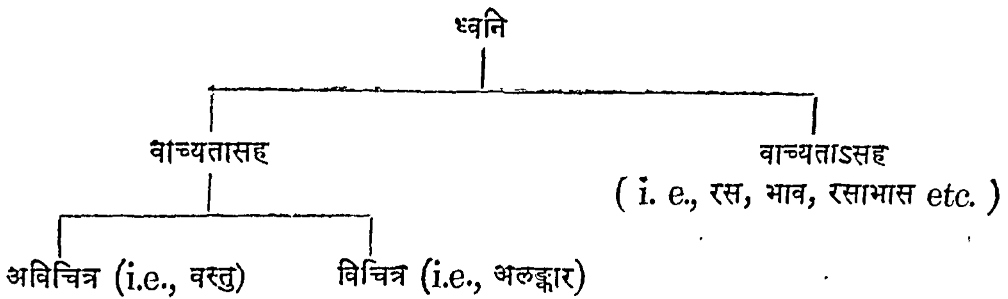
It should be noted, however, that the काव्य where a figure is suggested by a mere fact (वाच्य वस्तु) should be regarded not as a गुणीभूतव्यङ्ग्यकाव्य (a काव्य of subordinate suggestion) but as a ध्वनिकाव्य (a काव्य of suggestion, the best kind of poetry), because the beauty of काव्य rests more on figures than on the facts directly expressed and as such figures cannot be regarded as subordinate to the direct meaning.

—वाच्याद् वस्तुनोऽलङ्कारस्य चारुत्वनियमेन अगूढत्वादिना व्यङ्ग्यत्वाधीनचारुत्वापनयेऽपि अलङ्कारस्वरूपता चारुता अभ्याहतैवेति सर्वत्र वस्तुव्यङ्ग्यालङ्कारस्थले ध्वनित्वमेव न गुणीभूतव्यङ्ग्यत्वमिति ।

Of the things that are suggested some are वाच्यतासह* (i.e., capable

* यद् वस्तुरूपमलङ्काररूपञ्च व्यङ्ग्यं तद्धि वाच्यतयापि निबद्धुं शक्यते ।

of being directly expressed also) and others are not so. Of the first kind again some are विचित्र (beautiful i. e., ornamented) and others are अविचित्र (not ornamented). What is विचित्र is a figure (अलङ्कार) and what is अविचित्र is a mere fact (वस्तु)†. Of the second kind (i. e., the suggested things that can never be directly expressed) are रस, भाव, रसाभास etc. So considered from the point of view of the 'suggested', व्यञ्जना is of three varieties. The following table illustrates it :—



Now how can an अलङ्कार, when it is suggested and thus becomes fit to be ornamented, still goes by the name of अलङ्कार (ornament) ? The answer is that it is on the ब्राह्मणश्रमणन्याय (i. e., the principle by which a Brāhmaṇa who has become a Buddhist ascetic and thereby has ceased to be a Brāhmaṇa is still called a Brāhmaṇa because he had once been a Brāhmaṇa).

[Now follows a discussion as to why रस etc., cannot be वाच्यतासह but can only be व्यङ्ग्य.]

If रस is to be वाच्यतासह (capable of being expressed), it should be expressed either by the generic word रस or by the specific words such as शृङ्गार, हास्य, करुण etc. As a matter of fact, none of these words can generate रस when विभाव, अनुभाव etc., are absent. On the other hand, when विभाव, अनुभाव etc., are present, रस is cognized even in the absence of words like रस, शृङ्गार, करुण etc. So the cause of the cognition of रस is विभाव, अनुभाव etc., and not any words signifying रस such as रस, शृङ्गार, करुण etc.

† अत्रायं सम्प्रदायः—यद्धि लोके जातिगुणादि वस्तु तदेव कविकल्पितवैचित्र्यमन्तरेण प्रतीतं वस्तुमात्रमुच्यते, वैचित्र्यसमीचीनतया त्वलङ्कार इति।

रस is not capable of being presented by लक्षणा for the requisites of लक्षणा (मुख्यार्थबाध, तद्योग etc.) are wanting.*

रस is therefore व्यङ्ग्य, that is, presented by व्यञ्जनावृत्ति.

Suggestion (व्यञ्जना) cannot but be admitted as a separate वृत्ति (function) of words. We have seen its operation in the cases of रस, भाव, रसाभास etc. Its operation has to be admitted in other cases as well. In लक्षणामूलध्वनि such as अर्थान्तरसंक्रमितवाच्य and अत्यन्ततिरस्कृतवाच्य there can be no लक्षणा at all without the suggestion of fact. In शब्दशक्तिमूलध्वनि also अभिधा (power of denotation) being restricted to a certain meaning, any other meaning (which is after all a वस्तु)† not capable of being expressed by अभिधा as also the simile (उपमा) or any other figure that may be perceptible, must be regarded as arising through the force of suggestion.

In अर्थशक्तिमूलध्वनि, suggestion (of a fact or figure) comes out after the meaning of a sentence is understood through the help of अभिधावृत्ति. The question is whether this अभिधावृत्ति can include व्यञ्जना. Now there are अभिहितान्वयवादिन्s and अन्विताभिधानवादिन्s who hold different views as to how the sense of a sentence arises. According to the former, words have general meanings and the logical connection (अन्वय) between these meanings (पदार्थ) is known not from the words themselves but from आकाङ्क्षा, योग्यता and सन्निधि‡. When this connec-

* ननु जीवन्यो लक्षणायां कथं व्यङ्ग्यत्वैवेति प्रतिभायते इत्यत आह—मुख्यार्थेति ।

† अर्थान्तरस्य वस्तुमात्रस्य ।

‡ पदार्थानां परस्परजिज्ञासाविषयत्वमाकाङ्क्षा. गौरश्वः पुरुषो हस्ती—these words do not constitute a sentence, because they lack one of the requisites of a sentence, viz., आकाङ्क्षा ; these words have no expectancy as regards one another, i.e., when the word गौः is uttered, desire is produced in the mind to know something about the cow, but this desire is not satisfied by the word अश्वः. योग्यता means the absence of absurdity in the mutual relation of the things denoted by the words. A sentence like पयसा सिञ्चति has योग्यता because water has the fitness which is necessary for sprinkling. वह्निना सिञ्चति has no योग्यता because वह्नि has no such fitness. सन्निधिः अव्यवधानेन पदजन्यपदार्थोपस्थितिः.— the knowledge of the meanings of words resulting from the words (being heard) without any long pause. If we utter the two words गाम् and आनय at the interval of some hours no sense will be apprehended. See Sāhityadarpaṇa by P. V. Kane (Ch. II).

whole sentence signifies. Thus the relation subsisting between the sentence (वाचक) and its meaning (वाच्य) is understood by three means of cognition (प्रत्यक्ष, अनुमान and अर्थापत्ति).

Another time he hears such sentences 'चैत्र गामानय'—'Chaitra, bring the cow', 'देवदत्त अश्वमानय'—'Devadatta, bring the horse', 'देवदत्त गां नय'—'Devadatta, take away the cow' etc., and from the use and non-use of different words in these sentences he *comes to know the meanings of words like* गो *and* अश्व. It must be noted that a sentence (and not mere disconnected words) can set a man to action and stop him from it (प्रवृत्तिनिवृत्तिकारि वाक्यमेव); so संकेत (= संकेतित अर्थ i.e., the direct meaning) pertaining to each individual word is known only from sentences (i. e., as connected with other words). The meaning of a sentence therefore is nothing but the meanings of its component words, the relations between which meanings are involved in or form a part of the meanings themselves. It is wrong to think that each word expresses its own meaning and then the meanings of different words in a sentence become correlated with one another through आकाङ्क्षा etc. From this it might be thought that in the sentence गाम् आनय, आनयन means गवान्वित आनयन and गो means आनयनान्वित गो. But it is not so really. For, in the sentence अश्वम् आनय the meaning गवान्वित आनयन of आनय will not do. Similarly in the sentence गां पश्य, the meaning आनयनान्वित गो of गो would be incompatible. If it be admitted that in गाम् आनय, आनयन means गवान्वित आनयन, in अश्वम् आनय, अश्वान्वित आनयन and so on, innumerable meanings of the word 'आनय' will have to be acknowledged and moreover there would be no recognition (प्रत्यभिज्ञा)* of the word आनय when the sentence अश्वम् आनय is heard, because आनयन here is different from all other आनयनs. So the meaning of आनय in गाम् आनय is इतरपदार्थान्वितानयन (आनयन as related with other objects including the object गो) and of गो, इतरपदार्थान्वित गो

* According to the dictum अर्थभेदेन शब्दभेदः (गो meaning 'earth' is not the same word as गो meaning 'cow', आनय in गामानय is not the same word as आनय in अश्वमानय because they have different meanings—in the former case आनय means गवान्वितानयन and in the latter अश्वान्वितानयन) and as such there can be no प्रत्यभिज्ञा.

(गो as related to other objects including the object आनयन). In other words, in the sentence गाम् आनय, आनयन means not the particular आनयन of गो but आनयन in general and गो means not गो as the कर्म of आनयन but गो in general, i.e., as merely related to other objects. Now the question is how from the sentence गाम् आनय does the meaning गवान्वितानयन (the bringing of a cow) and not अश्वान्वितानयन (the bringing of a horse) come to be comprehended. The answer is when different words are correlated in a sentence they denote their specific character, implied by their generic one.*

So according to the अन्विताभिधानवादिन्s, अभिधावृत्ति (of the individual words) cannot yield the meaning of the sentence (गवानयन) in the manner in which the meanings of the words are connected with each other (गवानयनत्वरूपेण) though such a meaning is present actually in the sentence itself. It is futile to expect therefore that अभिधावृत्ति will yield the suggested sense (व्यङ्ग्यार्थ) which is understandable only after the meaning of the sentence is realized.

Now there is a maxim 'such causes only are to be supposed as are appropriate to (i.e., as are sufficient to account for) the effect'. So some say—when we see a particular expression producing a suggested sense, we should infer that it is that expression which through अभिधावृत्ति has given rise to that idea and should not think of any other cause. Here व्यङ्ग्यार्थ (suggested sense) or rather the understanding of the व्यङ्ग्यार्थ being नैमित्तिक (effect), शब्द (words) may be regarded as निमित्त (cause) and the वृत्ति (function) by which the व्यङ्ग्यार्थ is presented may be said to be अभिधा. In reply to this view may be said the following :—

A निमित्त (cause) is either कारक (that which produces) or ज्ञापक (that which makes known)†. Now words cannot be regarded as कारकनिमित्त of the suggested sense, as it is well-known that words do not produce the things they signify. Nor can they be regarded

* This is on the principle 'सामान्यस्य विशेषं विना अपर्यवसानम्'. In the expression घटस्य रूपम्, the षष्ठी विभक्ति ultimately means the particular relation called समवाय, though the meaning of षष्ठी विभक्ति is सम्बन्धसामान्य (relation in general).

† In the instances विद्यया यशः and धूमेन वह्निमान्, विद्या and धूम are कारकनिमित्त and ज्ञापकनिमित्त respectively.

as ज्ञापकनिमित्त of व्यङ्ग्यार्थ—if व्यञ्जना (process of suggestion) be denied, because a word, though ज्ञापक, cannot, through the process of अभिधा, make known a thing which has never been known as being its *meaning*. व्यङ्ग्य (what is suggested) is not known as *the meaning* because it is not सङ्केतित i. e., no सङ्केत has been placed on it. It has been observed that संकेत is placed on the primary meanings of words which are correlated in a sentence and not on any other meaning (such as व्यङ्ग्यार्थ) which is known afterwards*.

Others argue about the power of अभिधा in this way :—As an arrow discharged by a strong man becomes endowed with a single power namely the संस्कार called वेग, and cuts through the enemy's armour, pierces his vitals and takes away his life, so a word may, by the single power of अभिधा, bring home to us its ordinary or current meaning, its अन्वय and the sense it suggests. In other words, according to the maxim यत्परः शब्दः स शब्दार्थः (यदर्थे यस्य शब्दस्य तात्पर्यं स शब्दार्थः), whatever sense is apprehended as a consequence of the hearing of any words (i. e., तात्पर्य or import) is the primary meaning of those words. Thus अभिधाशक्ति is quite competent to express what is known as व्यङ्ग्यार्थ (suggested sense).

Those who argue in this way do not realise what तात्पर्य is. The तात्पर्य of a sentence lies in what is intended to be conveyed (विधेय) and thus consists in the meaning directly meant by the words actually used and not in anything and everything that may be implied. If anything that may be implied be included in तात्पर्य, then पश्चिमो धावति (the latter man is running) might be a part of the तात्पर्य of पूर्वो धावति (the former man is running)—पश्चिम being implied by पूर्व (they being relative terms)

* The commentary named [illegible] refutes the ज्ञापकत्व in this way :—ननु ज्ञापकत्वमित्यत आह—ज्ञापकत्वं [illegible] । [illegible] । धी हि [illegible] स हि नियतसम्बन्धतया ज्ञात एव ज्ञापकतामश्नुते । [illegible] [illegible] ज्ञायते इति कथं ज्ञापकत्वम्. Smoke etc., which are ज्ञापक of fire etc. can be so only when they are known to have a definite relation with the [illegible]. In the present case, the words are not known to have such a [illegible] (नियतसम्बन्ध or व्याप्ति) with [illegible].

[In the sentence रक्तं पटं वय (weave a red cloth)—the विधेय (what is to be enjoined i.e., the information sought to be conveyed) may involve one, two or three things according to circumstances. "(a) If the sentence is addressed to the weaver for the first time, it involves the विधेयता (injunction) of three things, (1) the weaving—of (2) the cloth—which (3) should be red ; (b) If the man had been previously told to weave, the injunction (विधेयता) applies to (1) the cloth and (2) its red colour ; (c) if the weaving of the cloth had been enjoined before, the sentence enjoins the red colour only." In दध्ना जुहोति (one should perform the *homa* with curds) the injunction about the performance of *homa* having been obtained from another source i. e., from the injunction अग्निहोत्रं जुहोति what is enjoined (विधेय) here is that the *homa* is to be with curds. Similarly in the sentence लोहितोष्णीषा ऋत्विजः प्रचरन्ति (red-turbaned priests move along) the moving of the priests having been enjoined elsewhere, (सोष्णीषा निर्णीतवसना ऋत्विजः प्रचरन्ति) the injunction of the sentence lies in that their turbans should be red. The तात्पर्य of the above sentences lies in their respective विधेयs i. e., (1) (a) *weaving* (b) *of cloth* (c) *of red colour* (all the three), (2) weaving (a) *cloth* (b) *of red colour* (two), and (3) weaving cloth *of red colour* (one) ; performance of h o m a *with curds* and wearing of the *red* turbans by the priests. All these विधेयs are शब्दोपात्त (directly apprehended from the words actually used). व्यङ्ग्यार्थ (suggested sense), on the other hand, is neither शब्दोपात्त, nor always विधेय.

—'यदेव वस्तु विधेयं साध्यं तत्रैव तस्मिन्नेव वस्तुनि तात्पर्यमित्युपात्तस्यैवोक्तस्यैव शब्दस्य सम्बन्धिनि अर्थेऽभिधेये तात्पर्यं पर्यवसानम्'। 'वाक्यान्तर्वर्तिपदार्थेषूपस्थितेषु सिद्धरूपाणां प्राप्ततया विधानमनर्थकमिति साध्यरूपस्यैव विधेयत्वं यस्य च विधेयत्वं तत्रैव तद्वाक्यस्य तात्पर्यम्, यस्मिंश्च तात्पर्यं स एव वाक्यार्थः'। 'यदि प्रतीतमात्रे तात्पर्यं तदा पूर्वो धावति इत्यादौ पूर्वादिसमानसंवित्संवेद्यतया प्रतीतेऽपराद्यर्थेऽपि कदाचित् तात्पर्यं स्यात्'।

'व्यङ्ग्यस्य शब्दोपात्तत्वाभावात् सर्वत्र विधेयत्वाभावाच्च न तत्र प्रागुक्तनियामकं तात्पर्यं नापि शक्तिरिति भावः'।]

The तात्पर्य (the real sense) of the sentence 'विषं भक्षय, मा चास्य गृहे भुङ्क्थाः' (*lit.* Eat poison and do not eat in this man's house) is that 'You should in no circumstances eat in this man's house'. This sense is not directly expressed by the sentence, but implied by it. Then how can it be said that तात्पर्य is शब्दोपात्त or apprehended directly from the words themselves ? The answer is that the conjunctive particle 'च' in 'मा चास्य गृहे भुङ्क्थाः' indicates that the two sentences are to be construed together as one sentence and though there cannot generally be any अङ्गाङ्गिभाव (the relation of the principal and the subordinate) between two complete sentences, yet (being the

advice of a friend) the sentence 'eat poison' cannot be taken in its literal sense and as such should be regarded as subordinate to the second sentence The meaning of the first sentence thus comes to be 'Eating in this man's house is more harmful than eating poison' and this meaning is obtained by लक्षणा So the whole meaning is '*You should never eat in this man's house,* because eating in this man's house is worse than eating poison' In other words, the sentence 'eat poison' only furnishes a reason for 'not eating in this man's house' Thus the sense arrived at does not go beyond that expressed by the words therein

Another thing If we accept the view that whatever comes into the mind after one hears certain words is the result of अभिधावृत्ति [on the analogy of the arrow referred to above] then in the case of the sentences 'O Brāhmaṇa, a son has been born to you', 'Your unmarried daughter is pregnant' the *feelings* of joy and sadness that come into the consciousness of the Brāhmaṇa might also be regarded as the direct meaning of words. There would, further, be no necessity of admitting लक्षणावृत्ति, for the gradually extending power of अभिधा [like that of an arrow] might account for the meaning obtained by it Moreover there would be no reason to suppose that of श्रुति, लिङ्ग etc.*, each preceding one is of greater authority than each succeeding one (as is taught by Jaimini) on the ground of their relative potency to express meanings earlier. For if अभिधा be the only power which expresses all meanings, then all the meanings whether they are presented by श्रुति or लिङ्ग or वाक्य etc, would come through this power at one and the same time and

* श्रुतिलिङ्गवाक्यप्रकरणस्थानसमाख्यानां समवाये पारदौर्बल्यमर्थविप्रकर्षात् (मी॰ सू॰ ३।३।१४)। एतेषु श्रुत्यादिषु परं परं दुर्बलं कुत अर्थविप्रकर्षात्। श्रुतिर्हि स्वयमेव विनियोक्त्री भवति लिङ्गं तु श्रुतिं कल्पयित्वा विनियोजकं न स्वातन्त्र्येण See भाट्टभाषाप्रकाश and अर्थसंग्रह. [illegible] प्रमादित्वादवगन्तव्य। श्रुतिलिङ्गादीनां समवाये एकत्र समवधाने (एकत्रोपनिपाते) परस्यैतन्नूर्वपठितेषु परस्य दौर्बल्यं दुर्बलत्वम्। श्रुत्यादीनां मध्ये यदपेक्षया यत् परं तदपेक्षया तद् दुर्बलमिति यावत्। दुर्बलत्वे हेतुमाह अर्थविप्रकर्षादिति। अर्थस्य विनियोगस्य विप्रकर्षात् दूरवर्तित्वादित्यर्थः, विलम्बेनार्थप्रत्यायकत्वादिति यावत् (Jhalkikar's Kāvyaprakāśa, Ch. v.).

thus no distinction in point of authority would be attached to any of them on the ground of expressing the meaning earlier.

If व्यञ्जना is discarded, there would be nothing to remind us of anything indecorous in expressions like रुचिकुरु, because the portion चिकु which is objectionable, meaning a private part of the female body, is not an independent word here, and, as such, cannot be correlated to any other word and denote anything by अभिधा.

Then again if the function of व्यञ्जना be not admitted as distinct from अभिधा there would be no classification of दोषs into नित्यदोष and अनित्यदोष (permanent and *non-permanent defects*). च्युतसंस्कृति (grammatical mistake) is a नित्यदोष being always a defect and श्रुतिकटुत्व is an अनित्यदोष being a *defect when occurring* in words suggesting the sentiment of love but an excellence when the sentiment suggested is रौद्र (furious). The *underlying idea* is that harsh sounds help the suggestion of the sentiment of resentment but retard that of the sentiment of love. For, there is no difference, in the meaning of a word (expressed by the power of अभिधा) whether used in connection with शृङ्गार or रौद्र, and as such, if अभिधा be the only function which expresses the meanings, then श्रुतिकटुत्व always would either be a दोष or a गुण and there would be no such classification as नित्यदोष and अनित्यदोष. If, however, the power of व्यञ्जना be admitted, it can explain the harsh sounds as helping the suggestion of the sentiment of resentment and retarding that of the sentiment of love and thus justify the classification of दोषs into नित्य and अनित्य.

Sometimes the synonyms of a word cannot bring out all that is intended to be conveyed by the word itself. The reason is—of synonyms some are capable of *suggesting* the appropriate things, while others are not. In the sentence 'द्वयं गतं सम्प्रति शोचनीयतां समागमप्रार्थनया कपालिनः'—the pitiableness of the situation implied by the word कपालिनः cannot be conveyed by its synonym पिनाकिनः, though there is absolutely no difference between the *denotation* (वाच्यार्थ) of the two words, both being names of Śiva.

This also proves the existence of the power of suggestion (व्यञ्जना) as distinct from अभिधा The denotation (वाच्यार्थ) of a word is the same to all persons but the suggested sense differs according to the speaker and the person spoken to 'गतोऽस्तमर्क' (the sun has set) may suggest various things It may suggest (1) the idea of taking rest for the night, when addressed by one labourer to another, (2) *the idea of taking the opportunity* of attacking the enemy, when addressed by the general to the king, (3) the idea of dispersing for twilight prayers, when addressed by a religious student to another, and so on

The difference between any two things is known from their having different properties and different causes The वाच्यार्थ and व्यङ्ग्यार्थ have different properties and their causes are also different So वाच्यार्थ is different from व्यङ्ग्यार्थ The following seven points explain their different nature and causes

1 स्वरूप or character

[In some cases the expressed meaning is negative while the suggested meaning is affirmative, in others the expressed meaning is a doubt the suggested meaning is a certainty sometimes the expressed meaning is reproach, the suggested meaning is praise]

2 काल or time—The expressed meaning is comprehended first and then the suggested meaning

3 आश्रय or conveying agent—The expressed meaning is conveyed by a word, while the suggested meaning may be conveyed by a word, by a part of the word, by a letter, by style or by the meaning of a word or words

4 निमित्त or means of knowledge—The expressed meaning is understood with the help of grammar, lexicon etc, while the suggested meaning is understood from context and other things as well as by grammar etc.

5 कार्य or effect—One who understands the expressed meaning is called बोद्धा (intelligent), while one who understands the suggested meaning is entitled to be called विदग्ध (cultured), further, the expressed meaning brings about a simple comprehension (प्रतीतिमात्र), while the suggested meaning causes an exquisite charm,

6. संख्या or number—The expressed meaning is only one while the suggested meaning may be manifold.

7. विषय or the object—The expressed meaning may be intended for one person, while the suggested meaning for a different person.

Not only वाच्य (expressed meaning) and व्यङ्ग्य (suggested meaning) differ from each other but there is difference between वाचक (what is expressive) and व्यञ्जक (what is suggestive) also. A वाचक is a word expressive of the meaning which is संकेतित (i. e., the meaning on which the संकेत of the word has been placed); a व्यञ्जक on the other hand is not necessarily a word, because meanings are also suggestive [a meaning cannot have a संकेत on another meaning].

In गुणीभूतव्यङ्ग्य काव्य (a kāvya in which the suggested meaning is not more charming than the expressed meaning) also the suggested sense (which is subordinate to the expressed sense) is not denoted by the words of the sentence, nor does it fall within its import (तात्पर्य); yet it is cognized and this cognition occurs through the व्यञ्जनावृत्ति. This is another reason for admitting the व्यञ्जनावृत्ति.

[Now begins the refutation of the theory that व्यञ्जना is identical with लक्षणा].

'रामोऽस्मि सर्वं सहे' (p. 213)—'I am Rāma and shall bear everything', 'रामोऽसौ भुवनेषु विक्रमगुणैः प्राप्तः प्रसिद्धिं पराम्' (p. 201)—'He is Rāma, who has attained high fame for the excellence of his valour', 'रामेण प्रियजीवितेन तु कृतं प्रेम्णः प्रिये नोचितम्' (p. 260, *notes*)—'O love, I who am Rāma and too fond of my life have not done what befits love',—in these sentences the word Rāma respectively means 'one who is known to have suffered all kinds of grief' 'one who pleases everybody' and 'a cruel being'—and these meanings are लक्ष्यार्थ (obtained by लक्षणा). These meanings are also the causes of peculiar appellations like अर्थान्तरसंक्रमितवाच्यलक्षणा, अत्यन्ततिरस्कृतवाच्यलक्षणा etc. The comprehension of लक्ष्यार्थ is dependent upon both शब्द and अर्थ [लक्ष्यार्थ is brought about by शब्द, hence it is dependent on शब्द ; मुख्यार्थबाध or the incompatibility of primary meaning is a necessary condition in लक्षणा and so a knowledge of the primary meaning precedes लक्षणाज्ञान ;

and hence it is dependent on अर्थ]. लक्षणा in the above cases is obviously dependent upon प्रकरण (context) and other conditions such as the peculiarity of the speaker, the person spoken to, etc. Now it will be recalled that in व्यञ्जना also we find all these conditions fulfilled. We have seen that व्यङ्ग्यार्थs are diverse [as in the example 'गतोऽस्तमर्कः'] according to circumstances अर्थान्तरसंक्रमितत्व, अत्यन्ततिरस्कृतवाच्यत्व etc., pertain also to व्यङ्ग्यार्थ. व्यङ्ग्यार्थ, for its comprehension, is also dependent upon शब्द, अर्थ, प्रकरण etc. Then what is the necessity of admitting व्यञ्जना as distinct from लक्षणा ?

The answer to this question is as follows :—

Though there may be several लक्ष्यार्थs of a word, yet in the same sentence one लक्ष्यार्थ only is applicable, just like one वाच्यार्थ (expressed meaning) of a word which has several expressed meanings (cf. अभिधामूलव्यञ्जना), but there may be many व्यङ्ग्यार्थs of one and the same sentence Secondly the लक्ष्यार्थ must have a direct constant connection (नियतसम्बन्ध) such as सामीप्य, सादृश्य etc, with the वाच्यार्थ, but the व्यङ्ग्यार्थ under the influence of context etc, may have an accidental connection (अनियतसम्बन्ध—the connection other than सादृश्य, सामीप्य etc), or an indirect or remote connection (सम्बद्धसम्बन्ध—connection with something else which has a connection with the expressed meaning) * Thirdly in लक्षणा primary meaning must be barred but in व्यञ्जना this is not necessary. Fourthly it has already been pointed out that

* By नियतसम्बन्ध is meant such well known relations as सादृश्य, सामीप्य, विरोध etc. In the verse अत्ता एत्थ etc , (p 261) the expressed sense consists in prohibition from entering the bed, while the suggested sense is just its opposite. Here the सम्बन्ध is विरोध and as such नियत In the verse 'कस्स वा ण होइ रोसो' (p. 257) the expressed sense is waywardness on the part of the नायिका and the suggested sense is 'her lips have been bitten by a bee and not by her paramour'. The connection between these two senses is not well known and as such अनियत In the verse विपरीतरत (p 264) the word हरि suggests that his right eye is the sun, closing of this eye implies sunset, the sunset implies the closing of the lotuspetals, the closing of the lotuspetals implies in its turn the confinement of Brahmā and so on. Here the expressed sense gives rise to one suggested sense from which follows a series of other suggested senses. Hence the relation between the expressed sense and the last suggested sense is only indirect or remote (सम्बद्धसम्बन्ध).

in प्रयोजनलक्षणा, the function of व्यञ्जना is an essential factor in bringing about the cognition of प्रयोजन. Fifthly अभिधा and लक्षणा are closely connected, as both of them are dependent on समय—the समय (convention) in the case of लक्षणा being मुख्यार्थबाध, तद्योग and either रूढि or प्रयोजन. So लक्षणा is, as it were, the tail of अभिधा. [But व्यञ्जना has been shown to be different from अभिधा, so it is also different from लक्षणा]. Sixthly व्यञ्जना sometimes follows लक्षणा, [so one is different from the other]. Not that व्यञ्जना always follows लक्षणा, for व्यञ्जना may be based upon अभिधा as well. Not that व्यञ्जना is dependent either on लक्षणा or on अभिधा, for it is found to be cognized even from letters and syllables which do not denote anything at all. Not that व्यञ्जना is based upon sound alone, for it may proceed from sidelong glances and other gestures. From all these considerations it follows that suggestion as a process (व्यापार) is far different from the processes of अभिधा, लक्षणा, and तात्पर्य and cannot be rejected.

The Vedāntins (also the grammarian Bhartṛhari) hold that the meaning of the sentence, 'comprehended, as it is, through a single indivisible cognition' (अखण्डबुद्धिनिर्ग्राह्य), [and not through the separate comprehensions of the meanings of the words] is what is expressed (वाच्य) and therefore what is expressive (वाचक) is the whole sentence [and not the words]. According to them the suggested sense is not beyond the range of what the sentence denotes and as such the admission of a separate वृत्ति like व्यञ्जना is not necessary. In answer to this it will suffice to say that in practical life (व्यवहारदशा) even Vedantists cannot do away with the consideration of words and their meanings. [The words and their meanings being recognised, व्यञ्जनावृत्ति may be established by various arguments cited above].

The Naiyāyikas and rhetoricians like *Mahimabhaṭṭa* deny the necessity of admitting व्यञ्जनावृत्ति and derive the व्यङ्ग्यार्थ from inference in the following way :—

There is certainly some relation between the suggested meaning and the expressed meaning, otherwise anything and

everything could be suggested from any word So what is involved in a case of *suggestion* is this—

(a) There is a constant relationship or invariable concomitance (व्याप्ति) between every व्यङ्ग्यार्थ and the वाच्यार्थ which suggests it, the व्यङ्ग्यार्थ being व्यापक (साध्य) and the वाच्यार्थ being व्याप्य (हेतु), or in other words, the हेतु (वाच्यार्थ) is in what is already known to be साध्याधिकरण, that is to say, the हेतु is सपक्षवृत्ति.

(b) हेतु (वाच्यार्थ) does not occur in any thing which is not a receptacle of साध्य (व्यङ्ग्यार्थ) or in other words, हेतु is नियत or विपक्षव्यावृत्त.

(c) वाच्यार्थ is found in that which is to have the व्यङ्ग्यार्थ and therefore the हेतु is धर्मिनिष्ठ or पक्षवृत्ति*.

So all the conditions of अनुमान viz, सपक्षवृत्ति, विपक्षव्यावृत्ति and धर्मिनिष्ठत्व (पक्षवृत्तित्व) of हेतु are fulfilled whenever a thing is said to be suggested

As an illustration the following verse may be cited .—

भ्रम धार्मिक ! विश्रब्धः स शुनकोऽद्य मारितस्तेन ।
गोदानदीकच्छकुञ्जवासिना दृप्तसिंहेन ॥

[Sanskrit version of the Prakrit Śloka)

'O virtuous man, you roam about here (at home) with a confident heart ; that dog has been to-day killed by that mighty lion, living in the bower on the bank of the Godāvarī.'

* This is in accordance with the explanation of the expression व्याप्तत्वेन नियतधर्मिनिष्ठत्वेन च as व्याप्तत्वेन, नियतत्वेन and धर्मिनिष्ठत्वेन. Another explanation is that व्याप्तत्व implies both सपक्षवृत्ति and विपक्षव्यावृत्ति and नियतधर्मिनिष्ठत्व implies पक्षवृत्ति. According to Maheśvara व्याप्तत्व implies विपक्षव्यावृत्ति, and नियतधर्मिनिष्ठत्व implies सपक्षवृत्ति and पक्षवृत्ति. व्याप्तत्वेनैतदनेन सपक्षसत्त्वम्, नियतत्वं विपक्षव्यावृत्तत्वम्, धर्मिनिष्ठत्वं धर्मी पक्षस्तन्निष्ठत्वम्, तेन पक्षवृत्तित्वम्.

The following instance of the inference of the व्यङ्ग्यार्थ will make the argument clear. 'इदं गोदावरीनिकुञ्जं भीरुभ्रमणायोग्यम्, सिंहवत्त्वात्' or 'गोदावरीतीरदेशो भीरुभ्रमणायोग्यः सिंहोपलब्धेः'. Here गोदावरीनिकुञ्ज is पक्ष, सिंहवत्त्व is हेतु, भीरुभ्रमणायोग्यत्व is साध्य, हिमालयादिप्रदेशविशेष where सिंहवत्त्व and भीरुभ्रमणायोग्यत्व are both found is सपक्ष (निश्चितसाध्याधिकरण).

[Here the inadvisability of the man's going to the bower on the ban of the Godāvarī is suggested by the speaker, who is a woman of loos character, so that she might enjoy there the company of her lover withou any hindrance.]

The advice to roam about in the house (on account of safety due to the death of the dog) leads to the inference of the danger of roaming on the bank of the Godāvari by reason of the lion's presence there. The roaming of a coward is always preceded by a certainty as to the absence of all causes of fear. And hence the advice to roam about in the house. The knowledge of the lion's presence on the Godāvarī serves as a cause of fear. [From this is inferred the advice not to go to the bower on the bank of the Godāvari *and this is suggested meaning*].

So what is called the suggested meaning can be arrived at by the process of अनुमान.

This view may be refuted thus:—Even a coward (श्व-भीरु i. e., one afraid of a dog) often goes to a place where there is a cause of fear for reasons such as orders of the preceptor or master, love for his beloved and so forth. Therefore the proposition 'the roaming of a *coward* is always preceded by a certainty as to the absence of all causes of fear' (यद् यद् भीरुभ्रमणं तत्तद् भयकारणनिवृत्त्युपलब्धिपूर्वकम्) is not invariably true. Thus the हेतु is अनैकान्तिक. And again, a brave virtuous man might fear the dog for its impure touch but, being brave, would not fear the lion. So 'the knowledge of the lion's presence on the Godāvari' can co-exist with the opposite of what we want to establish, namely, with 'the roaming there of a coward (श्व-भीरु)'. Thus the हेतु is विरुद्ध (भीरुभ्रमणेन साध्याभावेन व्याप्तत्वात् विरुद्धम्). And further the presence of the lion is not known from direct knowledge or inference but from the words (of a person of questionable character) and as such no reliance can be placed upon it. So the हेतु (which is the lion's presence) is असिद्ध. Thus the हेतु being अनैकान्तिक, विरुद्ध and असिद्ध cannot establish anything.

Similarly in the verse निःशेषच्युतचन्दनं etc., the final meaning is that the messenger friend (दूती) of the speaker went to the latter's lover *for enjoyment*, and this meaning is brought about

by the fact of the removal of the sandal paint from her breasts and similar circumstances. Now if the fact of the going to the man be an अनुमान, the हेतु must be 'removal of the sandal paint etc., caused by the dalliance with that man'. This हेतु is अनैकान्तिक (not invariably concomitant with dalliance), for the reason that it may be caused by other circumstances also, such as bathing and as a matter of fact, it is so stated in the verse itself. The upholder of the suggestion theory can explain it as a case of suggestion (व्यञ्जना) due to association with the word अधम (wretch) applied to the lover (which suggests infidelity). It cannot be argued that the epithet 'wretch' may also lead to अनुमान, for the simple reason that the fact of his being a wretch is not something already known from other means of proof. [If धूम is not known from before, it cannot be the basis of the अनुमान of वह्नि].

As to how a word etc., can, in the absence of व्याप्ति, yield, by suggestion, the intended meaning (व्यङ्ग्यार्थ), it may be replied that व्यञ्जना does not need actual व्याप्ति and पक्षधर्मता (conditions of valid inference) but mere possibility (सम्भावना) of these, which is never absent in a case of व्यञ्जना.*

CHAPTER VI

Lowest kind of poetry (अवरकाव्य or चित्र)

The lowest kind of poetry is of two kinds—शब्दचित्र and अर्थचित्र (called वाच्यचित्र also). In शब्दचित्र, शब्दs (i.e., शब्दालङ्कारs—figures of speech depending for their charm on sounds, such as अनुप्रास and यमक) and in अर्थचित्र, अर्थs (i. e., अर्थालङ्कारs—figures of speech depending for their charm on meanings, such as उपमा, रूपक, व्यतिरेक etc.) are intended to produce charm. शब्द and अर्थ do

* व्यञ्जनायां न व्याप्तेर्नापि पक्षधर्मताया निर्धारणम् मानम्। किन्तु सम्भावितादपि एवंविधात् एवंविधोऽर्थः प्रतीयते (प्रदीप०).

[Here the inadvisability of the man's going to the bower on the ba[nk] of the Godāvarī is suggested by the speaker, who is a woman of loo[se] character, so that she might enjoy there the company of her lover witho[ut] any hindrance.]

The advice to roam about in the house (on account of safet[y] due to the death of the dog) leads to the inference of the dange[r] of roaming on the bank of the Godāvarī by reason of the lion's presence there. The roaming of a coward is always preceded by a certainty as to the absence of all causes of fear. And hence the advice to roam about *in the house.* The knowledge of the lion's presence on the Godāvarī serves as a cause of fear. [From this is inferred the advice *not to go to the bower on the bank* of the Godāvarī *and this is suggested meaning*].

So what is called the suggested meaning can be arrived at by the process of अनुमान.

This view may be refuted thus:—Even a coward (श्व-भीरु i. e., one afraid of a dog) often goes to a place where there is a cause of fear for reasons such as orders of the preceptor or master, love for his beloved and so forth. Therefore the proposition 'the roaming of a *coward* is always preceded by a certainty as to the absence of all causes of fear' (यद् यद भीरुभ्रमणं तत्तद् भयकारणनिवृत्त्युपलब्धिपूर्वकम्) is not invariably true. Thus the हेतु is अनैकान्तिक. And again, a brave virtuous man might fear the dog for its impure touch but, being brave, would not fear the lion. So 'the knowledge of the lion's presence on the Godāvarī' can co-exist with the opposite of what we want to establish, namely, with 'the roaming there of a coward (श्व-भीरु)'. Thus the हेतु is विरुद्ध (भीरुभ्रमणेन साध्याभावेन व्याप्तत्वात् विरुद्धम्). And further the presence of the lion is not known from direct knowledge or inference but from the words (of a person of questionable character) and as such no reliance can be placed upon it. So the हेतु (which is the lion's presence) is असिद्ध. Thus the हेतु being अनैकान्तिक, विरुद्ध and असिद्ध cannot establish anything.

Similarly in the verse निःशेषच्युतचन्दनं etc., the final meaning is that the messenger friend (दूती) of the speaker went to the latter's lover *for enjoyment*, and this meaning is brought about

by the fact of the removal of the sandal paint from her breasts and similar circumstances. Now if the fact of the going to the man be an अनुमान, the हेतु must be 'removal of the sandal paint etc., caused by the dalliance with that man'. This हेतु is अनैकान्तिक (not invariably concomitant with dalliance), for the reason that it may be caused by other circumstances also, such as bathing and as a matter of fact, it is so stated in the verse itself. The upholder of the suggestion theory can explain it as a case of suggestion (व्यञ्जना) due to association with the word अधम (wretch) applied to the lover (which suggests infidelity). It cannot be argued that the epithet 'wretch' may also lead to अनुमान, for the simple reason that the fact of his being a wretch is not something already known from other means of proof. [If धूम is not known from before, it cannot be the basis of the अनुमान of वह्नि].

As to how a word etc., can, in the absence of व्याप्ति, yield, by suggestion, the intended meaning (व्यङ्ग्यार्थ), it may be replied that व्यञ्जना does not need actual व्याप्ति and पक्षधर्मता (conditions of valid inference) but mere possibility (सम्भावना) of these, which is never absent in a case of व्यञ्जना.*

CHAPTER VI

Lowest kind of poetry (अवरकाव्य or चित्र)

The lowest kind of poetry is of two kinds—शब्दचित्र and अर्थचित्र (called वाच्यचित्र also). In शब्दचित्र, शब्दs (i.e., शब्दालङ्कारs—figures of speech depending for their charm on sounds, such as अनुप्रास and यमक) and in अर्थचित्र, अर्थs (i. e., अर्थालङ्कारs—figures of speech depending for their charm on meanings, such as उपमा, रूपक, व्यतिरेक etc.) are intended to produce charm. शब्द and अर्थ do

* व्यञ्जनायां न व्याप्तिर्नापि पक्षधर्मताया निर्धारणम् अङ्गम्। किन्तु सम्भावितादपि एवंविधात् एवंविधोऽर्थः प्रतीयते (प्रदीप०).

not operate quite independently of each other but the prominence of one or the other determines the name of the kāvya. Thus when शब्द is more prominent than अर्थ, the kāvya is शब्दचित्र and when अर्थ is more prominent than शब्द, the kāvya is अर्थचित्र. In both these kinds of poetry there is no clear suggestion of रस, though there are विभाव, अनुभाव and व्यभिचारिभाव. Hence they are अव्यङ्ग्य (almost devoid of suggestiveness) and this is what constitutes their inferiority.

CHAPTER VII

दोष (Poetic defects)

मुख्यार्थहतिर्दोषो रसश्च मुख्यस्तदाश्रयाद् वाच्यः ।
उभयोपयोगिनः स्युः शब्दाद्यास्तेन तेष्वपि सः ॥

A दोष is what detracts the principal meaning. By 'principal meaning' should be understood रस* and वाच्य (the sense conveyed by the words), which is an essential factor for the manifestation of रस †. Words (शब्द), letters (वर्ण) and arrangement (रचना=घटना or आनुपूर्वी) are really the instruments by which रस is suggested and sense conveyed, and thus दोष pertains to words, letters and arrangement as well ‡.

[मुख्यार्थ is the thing intended to be conveyed and anything that injures it must be regarded as a दोष or defect. In a kāvya with रस what is intended is that रस should be realized and realized without delay and that its beauty should not be impaired. In a kāvya without रस i. e., having अर्थ or meaning only, what is intended is that the meaning should be understood and under-

* रस includes भाव, रसाभास, भावाभास etc. (रस्यते इति व्युत्पत्त्या रसशब्देन भावादिरप्युप-संगृह्यते—संकेत०).

† तस्य रसस्याश्रयभूतत्वाद् वाच्योऽप्यर्थोऽपि मुख्यः। अपिशब्दोऽत्र लुप्तो ज्ञेयः (सम्प्रदायप्रकाशिनी) ; वाच्यः शब्दबोध्योऽर्थो मुख्य इत्यन्वयः। (विवरण०). शब्दबोध्योऽपीति—एतेन वाच्यलक्ष्यव्यङ्ग्याः संगृह्यन्ते (Jhalkikar).

‡ न केवलं रसवाच्ययोः, शब्दादिषु स दोषो वाच्यः। (संकेत०).

stood without delay and that it should be charming. So anything that causes the रस to remain unrealized or the meaning to remain un-understood anything that causes the रस to be realized or the meaning to be understood at a delay and anything that takes from the charmingness of the रस or of the meaning, will be termed दोष. Thus it is evident that दोष appertains to रस and अर्थ, but as words are the substratum of रस and अर्थ, दोष is possible to be found in शब्द as well. On this consideration is based the division of दोषs into three classes—रसदोष, अर्थदोष and शब्ददोष.

'उद्देश्यप्रतीतिविघातकत्वमपकर्षो हतिशब्दार्थः। उद्देश्या च प्रतीतिः रसवत्यविलम्बिता अनपकृष्टरसविषया च, नीरसे त्वविलम्बिता चमत्कारिणी चार्थविषया। तथा च तादृशप्रतीतिविघातकत्वं सर्वेषामविशिष्टम्। यतो दुष्टेषु क्वचिद्रसस्याप्रतीतिरेव, क्वचित् प्रतीयमानस्यापकर्षः, क्वचित्तु विलम्बः। एवं नीरसे क्वचिदर्थस्य मुख्यभूतस्याप्रतीतिरेव, क्वचिद् विलम्बेन प्रतीतिः, क्वचिदचमत्कारित्वेत्यनुभवसिद्धम्'। (प्रदीप०).

'दुष्टेषु हि क्वचिद् रसस्यार्थस्य वा अप्रतीतिरेव, क्वचिद् विलम्बेन प्रतीतिः, क्वचिद् रसस्य नोत्कर्षः, क्वचिदर्थप्रतीतिर्जातापि न चमत्कारिणी ; तत्कारणस्य तत्तत्पदस्य स स दोष एव'। (विवरण०).

'न केवलं रसवाच्ययोः, शब्दादिषु च दोषो वाच्यः। शब्दादीनां रसे वाच्ये चोपयोगसद्भावाद्दोषाः सुरित्यर्थः। (संकेत०).

'तदुभयाश्रयत्वात् पदपदैकदेशादेरपि दुष्टता बोद्धव्या'। (सम्प्रदायप्रकाशिनी).

The दोष which directly affects the realization of रस is a रसदोष. This is caused when in a kāvya any व्यभिचारिभाव or any सञ्चारिभाव or any रस is mentioned, by its own name, when विभावs, अनुभावs or व्यभिचारिभावs which are adverse to the रस under delineation, are described, and so on. The दोष which does not remain a दोष when the word the use of which has caused the दोष in question is substituted by its synonym is called शब्ददोष. शब्ददोष may be defined also as a दोष which makes itself felt immediately after the words are heard (i. e., even before the logical connection between the words is known). The दोष which remains a दोष even when the word the use of which has caused the दोष is substituted by its synonym is अर्थदोष. अर्थदोष may be also defined as a दोष which is known after the sense of the words has been comprehended and not immediately after the words have been heard.

रसदोषानाहानन्तरमेव 'व्यभिचारिरसस्थायि [illegible]

'तत्र त्रिविधोऽप्ययं त्रिविधः—शब्ददोषः [illegible] प्रतीयमानाः शब्दाः, ततः परं [illegible] रसगा इत्यर्थः'। (उद्योत०).

'एवञ्च शब्दपरिवृत्ति[illegible] परिवृत्त्यसहः स शब्ददोष एव [illegible] दोषांश इति'। ([illegible]).

रसदोष is a direct दोष (i. e., directly affects रस), अर्थदोष is somewhere a direct and somewhere an indirect दोष and शब्ददोष is always an indirect दोष. In a kāvya having रस, रसदोष is a direct and अर्थदोष an indirect दोष. In a kāvya having meaning only (and not रस) अर्थदोष is a direct दोष. शब्ददोष impairs the charmingness of रस and अर्थ indirectly and as such it is an indirect दोष. शब्ददोष is of three varieties—पदगत, पदांशगत and वाक्यगत (appertaining to a word, part of a word and a sentence). रचना must be included in पददोष or वाक्यदोष.

'तत्र रसदोषाणां साक्षाद् विघातकत्वम्, अर्थदोषाणां क्वचित् साक्षात्, क्वचिच्च परम्परया, शब्ददोषाणान्तु परम्परयैव'। (विवरण०).

'शब्दस्तु त्रिधा, पदं तदेकदेशो वाक्यं च, एवञ्च तदाश्रितः शब्ददोषोऽपि त्रिविधः'। (प्रदीप०).]

A. शब्ददोष*

A word is defective when it is—

1. श्रुतिकटु (unpleasant to the ear)—आलिङ्गितः स तन्वङ्ग्या कार्तार्थ्यं (कृतार्थतां) लभते कदा. Here the word कार्तार्थ्यं is harsh and unpleasant to the ear. [स्वायत्ते शब्दप्रयोगे कर्णोपतापकशब्दप्रयोगेण श्रोतुरुद्वेगो रसापकर्षाय].

2. च्युतसंस्कृति (lacking in grammatical correctness)—दीनं त्वामनुनाथते कुचयुगं पत्रावृतं मा कृथाः. Here the आत्मनेपद in अनुनाथते is grammatically wrong. आत्मनेपद of the root नाथ is possible only in the sense of benediction (आशिषि नाथः—Pāṇini, 2. 3. 55). Here the sense is *begging*.

3. अप्रयुक्त (unusual i. e., though formally correct, yet not sanctioned by usage). The word दैवत if used in masculine form (though it is mentioned as masculine and neuter in lexicons) would be अप्रयुक्त †.

4. असमर्थ (lacking the शक्ति to signify the intended meaning in the particular usage, though it has that शक्ति in other combinations). सुरस्रोतस्विनीमेष हन्ति (गच्छति) सम्प्रति सादरम्—Here the verb हन्ति has been used in the sense of 'going', a sense which the verb, when used independently i. e., without any उपसर्ग or उपपद, cannot denote ‡.

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* तत्र रसो वाक्यार्थप्रतीतिपूर्वकः, वाक्यार्थप्रतीतिर्वाक्यात्, वाक्यञ्च पदारब्धम्, पदैकदेशादयोऽपि पदपूर्वका इति प्रथमतः पददोषलक्षणमारभते—दुष्टं पदमित्यादि। (सम्प्रदायप्रकाशिनी).

† नापि असमर्थ हन्त्यादौ अतिव्याप्तिः, तेषामुद्धतिपद्धतीत्यादौ प्रयोगानुमत्या सामान्यतो निषेधाभावात्।

‡ 'हन हिंसागत्योः'—इति गमनार्थे परिपठितोऽपि हन्तिस्तत्प्रत्यायने स्वरूपायोग्यः। प्रहतोद्धतजङ्घादिषूपसन्दानेन गतेः प्रत्यायकत्वेन न तत्पाठवैयर्थ्यम्। एवञ्च 'इङ अध्ययने'—इत्यध्ययने परिपठितस्यापीङ्

5. निहतार्थ (used in a sense which is not generally known). The usual meaning of the word शोणित is blood. If it is used in the sense of 'made ruddy' it will be निहतार्थ.*

6. अनुचितार्थ (indicative of an improper sense)—रणाश्वमेधे पशुतामुपागताः i. e., they have attained the position of sacrificial beasts in the battle—अश्वमेध. The intended meaning is that those who are killed in battle attain Heaven like the beasts killed in the अश्वमेध sacrifice. Here the word पशु indicates cowardliness which is quite reverse of bravery [which is intended to be conveyed] and as such improper in its use.

7. निरर्थक (useless or redundant)—उत्फुल्लकमलकेसरपरागगौरद्युते ! मम हि गौरि. Here the word हि has no meaning and therefore redundant.

8. अवाचक (not expressive of the meaning in which it is used). अमर्षशून्येन जनस्य जन्तुना, न जातहार्देन न विद्विषादरः. The word जन्तु means 'animal' but here it is used in the sense of 'not generous' a sense which the word never expresses †.

9. अश्लील (indecorous). Indecorous words may imply (a) indecency, (b) disgust or (c) inauspiciousness and therefore they are of three kinds.

धातोरर्थं विना तत्र प्रयोगेऽसामर्थ्यमिवेति बोध्यम् (Jhalkikar). समर्थस्यैवासामर्थ्यं विरुद्धमिति चेत्—न। उपसन्दानोपजीवित्वात् सामर्थ्यस्य—यथा हनधातौ पद्धतिजघनजङ्घादिषु पदादिपदोपसन्दानेन मार्गाद्यर्थोपसन्दानेन वा गतौ सामर्थ्यम्, न पुनरविशिष्टस्य (प्रदीप०)। उपसन्दानं यत्किञ्चित् सहकारम्। पादाभ्यां हन्यते गम्यते इति पद्धतिर्मार्गः। हनधातोः क्तिन् प्रत्ययः। वक्रं हन्ति गच्छतीति जघनम्। जङ्घन्यते कुटिलं गच्छतीति जङ्घा (Jhalkikar). अत्र हन्तेः पदैकदेशत्वेऽपि प्रकृतिगतत्वात् पददोषता बोध्या। (उद्योत).

* गूढेऽप्यर्थे क्वचित् प्रयोगादप्रयुक्ताद्भेदः (प्रदीप०). क्वचिदिति—श्लेषयमकादिव्यतिरिक्तस्थलेऽपि क्वचिदित्यर्थः। अप्रयुक्तस्य तु श्लेषयमकादिनिर्वाहाय एव प्रयोग इति ततो भेदः (Jhalkikar).

† अत्र पूर्वार्धे दारिद्र्यपापविघातकतया दातृत्वं विवक्षितमिति द्वितीयार्धे तद्वैपरीत्यप्रदर्शकं जन्तुपदमप्रदातरि प्रयुक्तम् (प्रदीप०). An असमर्थ word though generally incapable of expressing the intended meaning does so in certain cases (e. g., the root हन् can express the meaning 'to go' when used with an उपसर्ग or उपपद), while an अवाचक word can never express the meaning intended to be expressed by it. अवाचकं विवक्षितधर्मविशिष्टस्य विवक्षितधर्मिणः क्वापि न वाचकं यत्तादृशमित्यर्थः। अत एवासमर्थाद्भेदः, तस्य क्वचिच्छक्तिस्वीकारात्। (प्रदीप०).

(a) साधनं सुमहद् यस्य—He whose साधन or army is vast. The word साधन means also the male organ and as such is of indecent implication.

(b) मुग्धा कुड्मलिताननेन ददती वायुं स्थिता तत्र सा. Here the word वायु reminds one of अपान वायु and as such arouses disgust [अत्र वायुशब्दोऽपानवायुं स्मारयति, न तु तदर्थतया वाक्यमुपपद्यते].

(c) मृदुपवनविभिन्नो मत्प्रियाया विनाशात्. Here the word विनाश means अदर्शन (disappearance) but has an inauspicious implication, namely, death.

10. सन्दिग्ध (ambiguous)—आशीःपरम्परां वन्द्यां कर्णे कृत्वा कृपां कुरु. Here the exact meaning of the word वन्द्यां is doubtful. It may be taken as a qualifying adjective to आशीःपरम्परां and may mean 'you extend your mercy to us after hearing our *reverent* and continuous benediction. It may also be taken as the locative form of the word वन्दी (a forcibly captured woman) and may mean 'after hearing the continuous benedictions, may you extend your mercy to the *captured woman*'. Thus the word वन्द्यां is ambiguous.

11. अप्रतीत (not easily intelligible being used in a sense known only in a technical literature). The word आशय in the sense of वासना is a technical expression known only to the Yogaśāstra, and as such, if used in a kāvya would be अप्रतीत.*

12. ग्राम्य (vulgar)—(तव) कटिश्च हरते मनः (your buttocks also captivate my heart). The word कटि is vulgar ; words used by cultured people to signify buttocks are श्रोणी, नितम्ब etc.

13. नेयार्थ (used in a secondary or figurative sense which is not admissible).—तव मुखं चन्द्रं चपेटापातनातिथिं (recipient of a slap) करोति. Here चपेटापातनातिथिं by लक्षणा means निर्जितम् (surpassed). Here लक्षणा is not based upon रूढि or upon any special purpose to be served (प्रयोजन).

14. क्लिष्ट (obscure)—अत्रिलोचनसम्भूतज्योतिरुद्गमभासिभिः सदृशं तव चेष्टितम् (your conduct or fame is like those that bloom with the rise of the

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* नञोऽल्पार्थकतया शब्दानुशासनातिरिक्तशास्त्रमात्रप्रसिद्धमित्यर्थः। अतएव अप्रयुक्ताद् भेदः, तस्यान्यत्रापि प्रसिद्धेः। (प्रदीप०).

luminary born of the eyes of Atri (तव चेष्टितं चरित्रं यश इत्यर्थः, अत्रिलोचनात् सम्भूतं यद् ज्योतिश्चन्द्रस्तस्योद्गमेन उदयेन भासिभिर्भासनशीलैः कुमुदैरित्यर्थः, सदृशम्)

[Here by 'the luminary born of the eyes of Atri' is meant the moon and by 'those that bloom with the rise of the moon' are meant the white lilies. Thus the meaning of the whole thing is 'your fame is as white as the white lilies'. Here the comprehension of this meaning of the compound अत्रिलोचन etc , is hampered by the fact that 'अत्रिलोचनसम्भूतज्योति' may mean also the brightness coming out of the eyes of Atri and further that with the rise of the moon bloom not only the lilies but other flowers as well.—अयमाशय —अत्रिलोचनसम्भूतेत्यादौ सामान्यतोऽन्वयबोधाविलम्बेऽपि अत्रिलोचनसम्भूतेत्यनेन विवक्षितविशेषस्य चन्द्रस्य न द्रागुपस्थिति, चक्षुर्ज्योतिषोऽपि तथात्वात् चन्द्रोदयभासित्वेन कुमुदस्यापि न द्रागुपस्थिति. चन्द्र विकासकुसुमान्तरसाधारण्यात्—[Jhalkikar].*

15. अविमृष्टविधेयांश (of unemphasised predicate).

[Every sentence is made up of two parts उद्देश्य or अनुवाद and विधेय. उद्देश्य or अनुवाद is the subordinate and विधेय the principal factor in the sentence. उद्देश्य is a thing already known and विधेय is a thing with which we want to establish a previously unknown connection of the उद्देश्य by means of the sentence. उद्देश्य is the subject and विधेय is what is said of the subject i e., predicate. In the sentence गङ्गाजलं पेयम् the उद्देश्य is गङ्गाजल and the विधेय is its पेयता (drinkableness). When the विधेय is so put that it is not known as the predominant element of the sentence, i. e, when due emphasis is not put on the विधेय, the fault that arises is known as अविमृष्टविधेयांश.—अविमृष्टविधेयांशम्—अविमृष्ट: प्राधान्येन अनिर्दिष्टो विधेयांशो यत्र तत्। प्राधान्यञ्च विधिप्रतीतियोग्यता (प्रदीप०).

इदमन्योद्देश्यविधेयभावविपर्ययेऽवगन्तव्यम्—यच्छब्दप्रतिपाद्यं सिद्धत्वेन प्रतीयमानमनुवाद्यमुद्देश्यम्, तदादि-शब्दप्रतिपाद्यमुद्देश्यसमन्वितया अपूर्वबोधविषयीभूतं विधेयम्, यथा 'य क्रियावान् स पण्डित' इत्यादौ क्रियावन्तमुद्दिश्याभेदेन पण्डितः स्वरूपसम्बन्धेन पण्डितत्वं वा विधीयते, यद्यपि यत्तच्छब्दौ सर्वत्र न प्रयुज्येते तथापि गम्येते ताविति (Jhalkikar)].

In the verse मूर्धामुद्वृत्तकृत्ताविरल—etc , the intended meaning is that the *greatness* of my (Rāvaṇa's) heads *has turned out to be false* as I have to make an effort to guard my city and not that my heads have already *false greatness*. 'उद्वृत्तकृत्ताविरलगल…मिथ्यामहिम्नाम्' is an adjective to मूर्धाम्, and has been used with a view to emphasise the

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* क्लिष्टत्वादिदोषत्रयं (क्लिष्टत्वम् अविमृष्टविधेयत्वं विरुद्धमतिकृत्त्वञ्च) पदान्तरमाहित्येनैव सम्भवति। तदा च यदि तयो. पदयो समासस्तदैव समासैकपद्यात् पददोषता। असमासे वाक्यदोषत्वमेव। इत्थं तु समासेऽसमासे च पददोषतैव, स्तिीयपदस्यैरपेक्ष्येणैव दुष्टत्वादिति (प्रदीप०).

एते च क्लिष्टत्वादय समासगता एव पददोषा (साहित्यदर्पण०).

मिथ्यात्व of महिमा, but मिथ्या being an adjective to महिमन् is a कर्मधारयसमास, it is in a relation of subordination (उपसर्जन) to महिमन् and hence it could not express the required emphasis and thus we have अविमृष्ट-विधेयांश here. If we express the same idea by an adjective i. e., keeping the word मिथ्या by itself (not part of a compound) and assigning it a proper position in the sentence, then this fault would disappear.*

16. विरुद्धमतिकृत् (of repugnant signification)—अकार्यमित्रमेकोऽसौ (He alone is a friend without any selfish motive). Here the word अकार्यमित्र is विरुद्धमतिकृत् inasmuch as it may give rise to another idea also, viz., a friend in अकार्य or evil deeds. The words भवानीपति अम्बिकारमण etc., are equally विरुद्धमतिकृत्. The former means the husband of भवानी (the wife of भव i. e., of शिव) and thereby gives rise to the signification that the goddess has a husband other than भव ; the latter also gives rise to a signification which is repugnant, its literal meaning being 'one who delights in the company of अम्बिका (mother).'

Excepting च्युतसंस्कृतित्व, असमर्थत्व and निरर्थकत्व, all other afore-said दोषs occur in वाक्य (sentence) also ; and some of them occur in parts of words (पदांश) as well.

['When a दोष occurs in more than one word *mutually related with each other by* आकाङ्क्षा, the दोष becomes a वाक्यदोष ; when it occurs in a single word in a sentence it is पददोष. Now च्युतसंस्कृतित्व, असमर्थत्व and निरर्थकत्व are दोषs which make the words affected by them devoid of meaning and thus incapable of having any logical connection (अन्वय) with other words in the sentence and as such, such words cannot have any आकाङ्क्षा with other words. These दोषs cannot, therefore, be वाक्यदोषs.—

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* मिथ्यामहिमत्वं 'महिमा मिथ्या' इति रीत्या महिम्नो मिथ्यात्वम्, अनुवाद्यम् उद्देश्यम्, प्राप्तस्य धर्मान्तरप्राप्तये कथनमुद्देशः ; विधेयं साध्यम्, अप्राप्तस्य प्राप्तये कथनं विधानम्। उद्देश्यविधेययोः पृथङ्-निर्देश एवोद्देश्यविधेयभावप्रतीतिः (विवरण०).

अत्रैवंविधानाम् एतत्फलमनुचितमित्यतो महिमा मिथ्येति मिथ्यात्वस्य विधेयत्वं विवक्षितम्, तच्च न प्रतीयते, उद्देश्यविधेययोः पृथङ्निर्देशे एवोद्देश्यविधेयभावप्रतीतेः, समासे चैकार्थीभावाङ्गीकारेणेतरपदार्थान्वित-तयैव स्वार्थोपस्थित्या गुणीभावेन विधेयत्वस्यानिर्वाहादविमृष्टविधेयांशत्वं दोषः (Jhalkikar)

† Ibid. p. 45 (notes).

'साकाङ्क्षनानापदवृत्तिर्दोषो वाक्यदोष । च्युतसंस्कारादिचयाणा स्वभावादेवान्वयबोधस्वरूपायोग्यानामन्वयबोधने पदान्तरविरहप्रयुक्तविरहेण साकाङ्क्षत्वाभावान्न वाक्यदोषत्वमिति तेषा वर्जनम्' (सारबोधिनी).

'अत्र यत्र पदान्तरसाहित्येन पदाना दुष्टत्व स वाक्यदोषः। विवक्षितधर्मिप्रत्यायकशब्दवृत्तित्वे सति नानापदवृत्तित्वमेवात्र वाक्यवृत्तित्वमभिप्रेतम्' (प्रदीप०)].

Examples of श्रुतिकटुत्व etc., occurring in वाक्यs.

Examples of श्रुतिकटुत्व etc., occurring in पदांशs.

[Now follow the दोषs (पददोषs) that occur in वाक्यs only.*]

That वाक्य (sentence) is defective which is :—

1. प्रतिकूलवर्ण (full of discordant letters).

[It will be seen in Ch. VIII that certain letters help the suggestion of certain रसs and retard that of others. The letters which are in consonance with the suggestion of a रस are said to be अनुकूल (helpful) in respect of that particular रस and the letters which are not so, that is, which instead of helping retard the suggestion of that रस are said to be प्रतिकूल (hostile) in respect of the same. For instance, टवर्ग and other harsh letters of the kind retard the suggestion of शृङ्गार, just as sweet letters and simple words do in the case of रौद्र ; harsh letters and long compounds help the suggestion of रौद्र, just as sweet letters and simple words do in the case of शृङ्गार. So harsh letters like ट, ठ, etc., would be प्रतिकूल (hostile) to शृङ्गार and soft letters like ल, न, etc , to रौद्र.—तत्र प्रतिकूलवर्णं विवक्षितरसादेः प्रतिकूला अननुगुणा वर्णा यत्र तत्, टवर्गः शृङ्गारप्रतिकूलः। 'अटवर्गा'—इत्यादिना प्रतिषेधात्। रौद्रे मृदवो वर्णा प्रतिकूला, ओजस्विनि रसे विकटवर्णत्वस्य दीर्घसमासत्वस्य चानुगुणत्वात् (प्रदीप०)].

2 & 3. उपहतविसर्ग and लुप्तविसर्ग (i. e., when by euphony the विसर्ग is transformed into ओ too frequently, as also when it is too frequently deleted).

धीरो विनीतो निपुणो वराकारो नृपोऽत्र स. ।
यस्य भृत्या बलोत्सिक्ता भक्ता बुद्धिप्रभाविता ॥

[In the first half the विसर्ग has been changed into ओ five times and in the second half it has been deleted thrice].

4. विसन्धि (bad as regards euphonic combination) This defect (विसन्धिता) may manifest itself in three ways—(1) in the euphonic combination not being done, (2) in the euphonic combination suggesting something indecorous and (3) in the euphonic combination

* प्रतिकूलवर्णत्वादिकं वाक्ये एव न तु पदादिष्वपीति भाव । यद्यपि एकस्मिन्नेव पदे [illegible] प्रतिकूलवर्णत्व प्रसज्यते, तथापि वाक्यगतत्वेनैव [illegible]).

giving rise to harshness. As regards (1), when the euphonic combination is not done even when rules permit it, a single such instance will make the sentence defective; if, however, the euphonic combination is barred by grammatical rules, then the want of euphony will give rise to the defect विसन्धिता, if it occurs more than once in the sentence.*

5. हतवृत्त (of bad metre). This defect also may manifest itself in three ways :—(1) When the metre inspite of conforming to all formal conditions becomes unpleasant to the ears i. e., unmelodious, (2) when the last syllable of the foot is not elongated and (3) when the metre is not in conformity with the रस depicted.

6. न्यूनपद (deficient in words). This defect arises when a वाचक word (i. e., a categorematic word having a वाच्यार्थ as opposed to द्योतक words, उपसर्ग etc., which have no वाच्यार्थ; *vide* no. 13—अनभिहितवाच्यत्व) which is necessary to convey the intended sense is wanting.

7. अधिकपद (of redundant words). This defect arises when words without which even the intended meaning can be arrived at are used.

8. कथितपद (of needlessly repeated words). This defect arises when the same word in a sentence is unnecessarily repeated.

9. पतत्प्रकर्ष (of diminishing excellence, i. e., when the excellence with which a sentence was started is not maintained to the end. अलङ्कारकृतस्य बन्धकृतस्य वा प्रकर्षस्य यत्रोत्तरोत्तरं पातो निकर्षः—प्रदीप०).

10. समाप्तपुनरात्त (resumed though concluded, i.e., when a sentence, though logically complete, is enlarged by the addition of an adjective to the subject or the predicate. निराकाङ्क्षत्वमत्र दूषकताबीजम्).

11. अर्द्धान्तरैकवाचक (i. e., when a word required in the first half of a sentence is placed in the second half with which it has no syntactical connection).

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* विरूपः सन्धिः सन्निकर्षो यत्र। वैरूप्यं च त्रिधा—विश्लेषोऽश्लीलत्वं कष्टत्वञ्च। विश्लेषस्तु प्राप्तस्य श्लेषस्य संहिताकार्यस्याभावः। स च ऐच्छिकः आनुशासनिकश्च। आद्यः सकृदपि वर्त्तमानो दोषाय, इच्छानिबन्धनत्वेनाशक्तिमूलकतया प्रथमत एव सहृदयोद्वेजकत्वात्। आनुशासनिकत्वेनाशक्त्यननुमापकतया बन्धपारुष्येणैव हि दोषत्वम्, तच्च असकृत्प्रयोग एव (प्रदीप०).

12. असम्बन्धयोग (devoid of connection i. e., in which the connection which two words in a sentence are intended to have is not clearly brought out).*

This may be due to the use of different विभक्तिs where the same विभक्ति should be used, to the non-use of requisite words, to the lack of आकाङ्क्षा etc.

13. अनभिहितवाच्य (i.e., in which occurs the omission of द्योतक words†, the use of which is absolutely necessary in the sentence).

14. अस्थानस्थपद (of misplaced words).

[When words are misplaced in a sentence, they may convey an idea quite different from the intended one. कश्चिन्न गतः means 'some one did not go'. In order to express this meaning we should not say न कश्चिद् गतः which may by काकु (intonation), for example, mean 'not some one (but all) did go'.]

15. अस्थानस्थसमास (of misplaced समास i. e., in which a long compound occurs where it should not be, but does not occur where the suggestion of the रस requires it).

16. संकीर्ण (of confused words, i. e., where the words of one sentence are mixed up with those of another).

17. गर्भित (of a parenthetical expression, i. e., in the middle of which occurs a sentence which is parenthetical in character).

18. प्रसिद्धिविरुद्ध (opposed to usage).

[If the word रव (sound) which is generally used to signify the noise made by frogs and such other animals is used to signify the roar of the lion, it will be *opposed to usage*].

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* There is no difficulty in understanding the अन्वय (logical connection) in a sentence having अविमृष्टविधेयांश but in a sentence in which असम्बद्धयोग occurs, अन्वय is not understood at all.—[illegible] (प्रदीप०).

† वाचकपदानभिधानं [illegible] ([illegible]). [illegible] words are [illegible] do not possess any meaning of their own but serve to [illegible] lying hidden in connected [illegible] words.

19. भग्नप्रक्रम (of broken uniformity, i. e., in which occurs the breach of the uniformity of expression).

[The mention of a word for the first time is known as the निर्देश of the same. Its repetition with a purpose in view is प्रतिनिर्देश (उद्देश्यस्योक्तस्यैव पुनःकथनं प्रतिनिर्देशः). When such a repetition becomes necessary, it should be done in the same form in which it was originally used. The use of its synonym will not do, because in that case the comprehension will be delayed owing to the delay in its recognition. The दोष that would arise from the use of its synonym when the word itself is to be repeated, is a kind of भग्नप्रक्रमता. उदेति सविता ताम्रस्ताम्र एवास्तमेति च—here the use of the expression रक्त एवास्तमेति च would give rise to this defect. There is a rule propounded by Vāmana to the effect that generally a word should not be repeated twice in the same sentence (नैकं पदं द्विः प्रयोज्यं प्रायेण). This rule should be taken to apply to cases other than निर्देश and प्रतिनिर्देश*].

प्रक्रम (uniformity) is to be maintained not only in regard to प्रकृति (noun and verbal root) but in regard to सर्वनाम (pronoun), पर्याय (synonym), वचन (number), क्रम (order), कारक (case) etc.

20. अक्रम† (out of proper order i. e., in which words like च, इत्थम् etc., are not placed where they should have been).

21. अमतपरार्थ (of undesirable second meaning or suggestion i.e., in which a रस repugnant to one under delineation is suggested by the words used.—अमतपरार्थम् अमतः परार्थो द्वितीयार्थो यस्य तत्। अमतत्वं च—द्वेयौ शृङ्गारबीभत्सौ तथा वीरभयानकौ। रौद्राद्भुतौ तथा हास्यकरुणौ वैरिणौ मिथः॥ इत्याद्युक्तदिशा प्रकृतरसविरुद्धरसव्यञ्जकत्वम् (प्रदीप०).

B. अर्थदोष.

A meaning (अर्थ) is defective when it is :—

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* उद्देश्यप्रतिनिर्देश्यातिरिक्तं ह्येकं पदं द्विःप्रयोगनिषेधविषयः (प्रदीप०). उद्देश्यः प्रत्यायितः एव प्रतिनिर्देश्यः पुनः प्रत्याय्यो यत्र तदतिरिक्तमित्यर्थः। तत्रामेदज्ञापनार्थं पुनरुक्तिरेवोत्कर्षिकेति भावः। इदमेवाभिप्रेत्य वामनेन प्रायेणेत्युक्तम् (उद्योत०).

† यत्पदानन्तरं यत्पदोपादानमुचितं ततोऽन्यत्र तदुपादानं यत्रेत्यर्थः (प्रदीप०). क्रमः पौर्वापर्येणावस्थानम्, स न विद्यते यत्र (सङ्केत०).

पदसन्निवेशरूपरचनायाः प्रस्तुतार्थस्याप्रत्यायकत्वे अक्रमत्वम्, प्रत्यायकत्वेऽप्यनौचित्येऽस्थानस्थपदता, अर्थक्रमस्यानौचित्ये तु दुष्क्रमत्वम्, उपक्रमीतक्रमस्योपसंहारे भङ्गे प्रक्रमभङ्ग इत्येतेषां भेदः (विवरण०). अथापदस्थपदादस्य को भेदः। तत्र प्रतीत्यनन्तरमत्र सैव प्रतीतिः किन्तु विलम्बितेति केचित्। तन्न। वयं तु ब्रूमः—अव्यवधानेनैव यत्राभिमतप्रतीतिजननसामर्थ्यं तदेतस्य विषयः। अन्यः पुनरितरस्य। चादीनां चाव्यवहितपदार्थेष्वेव समुच्चयादिद्योतकता (प्रदीप०).

1 अपुष्ट (not assisting or feeding the sense, i e, irrelevant) अतिविततगगनसरणिप्रसरणपरिमुक्तविश्रमानन्द —Here the adjective अतिवितत (very wide-spread) used in respect of गगन (sky) is superfluous as the word गगन itself implies the idea of vastness which is desired to be conveyed

[In both अधिकपदत्व and अपुष्टत्व there is a redundant word, but the difference between the two is that in the former the meaning of the redundant word is not intended to be conveyed, while in the latter it is intended to be conveyed, but being obtained from another source, viz , from the implication of some other word used in the sentence, its expression by a separate word is unbecoming —तथा च यत्राविवक्षितोऽप्यर्थ कथञ्चिदन्विततयाऽभिधीयते, तत्राधिकपदत्वम्, तत्पदेन विनापि तन्निर्वाहात्। यत्र तु सोऽर्थो विवक्षित एव परं त्वप्रयोजकत्वान्यलभ्यत्वाभ्यां शब्देन नोपात्तुमर्हस्तत्रापुष्टम्। 'अतिवितत'—इत्यादौ त्वतिविततत्वादिकं वक्तुर्विवक्षितमेव, परं त्वर्थलभ्यत्वादिना नोपादानार्हमित्यपुष्टम् (प्रदीप०).

In पुनरुक्तता the principal meaning (शक्यार्थ) of a word is repeated by its synonym but in अपुष्टता what is repeated is the meaning obtained from its implication —गगनपदं न विततत्वे शक्तम्। अर्थलभ्यत्वे च न पुनरुक्तता। यदुक्तं भोजराजेन 'काव्येतिहासादौ अर्थतृष्णा लब्धस्य साक्षादभिधानमपौनरुक्त्याय' इति। पुनरुक्तं शब्देन प्रतिपन्नत्वे सति पुनस्तेनैव प्रतिपादितं। अर्थेन प्रतिपन्नस्य प्रतिपादनेऽपुष्टत्वमुक्तम्। (प्रदीप०)]

2 कष्ट (obscure or very difficult to be understood)*

3 व्याहत (Inconsistent)

[The inconsistency may arise in this way a thing is described as excellent or insignificant in the first half of a *sloka*, but the description in the second half leads to the implication of just its reverse In the verse जगति जयिनस्ते etc ,—moon light is described as insignificant in the first half In the second half, however, it is regarded as imparting excellence Hence the inconsistency †]

4 पुनरुक्त (repeated).

[When the meaning is repeated through the same word, it is कथितपदत्व but when there is such a repetition through its synonym it is पुनरुक्तता‡]

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* स च शब्दान्तरेऽपि क्लेशेनैव प्रतीयते इत्यर्थ एवार्थं दुष्ट । क्लिष्टत्वादिकं तु शब्ददोष । अत्र शब्दान्तरे नार्थस्य सुखेनैव प्रतीत । सम्यक्प्रतीतिविरहश्च दूषकताबीजम्। अतो निश्चितोऽयं दोष (प्रदीप०)

† यत्रोत्कर्षो वापकर्षो वा प्राग् यस्यैव निरूप्यते ।
तस्यैवाथ तदन्यदेव व्याहतोऽसौ सदा मत ॥

इत्युक्तलक्षितविरुद्धत्वात् (प्रदीप)

‡ पुनरुक्तं शब्देन प्रतिपन्नत्वे सति पुनस्तेनैव प्रतिपादितं । कथितपदम्—तेनैव शब्देन पर्यायान्तरेणैव । तत्रैव पदस्योपादाने तु कथितपदत्वमुक्तम्। [illegible]
(Jhalkikar)

5. दुष्क्रम (of bad order, i. e., when the due order of narration is broken). विशाम्पत (देहि) तुरङ्गं मे मातङ्गं वा मदालसम् (Give me a horse or an elephant). Here the correct order would have been to mention मातङ्ग first as the gift of the मातङ्ग (elephant) is the larger of the two gifts (of मातङ्ग and तुरङ्ग). [It is a universal rule that a man makes the smaller gift when he is unable to make the larger one.—गुरुदानाशक्तौ लघुदानौचित्यात्].

6. ग्राम्य (vulgar, i. e., when it implies a vulgar idea).

7. सन्दिग्ध (ambiguous i. e., which cannot be definitely understood without a knowledge of the context etc.).

[Here there is no ambiguity as regards the meaning of any word and hence its difference from पदसन्दिग्धता (p. 64)—वन्द्यामित्यादौ द्वितीयासप्तम्यन्तत्वाभ्यां पद एव सन्देहोऽत्र तु पदानामसन्दिग्धत्वे सत्येव स इति पदसन्दिग्धत्वाद् भेदः—प्रदीप०].

8. निर्हेतु (inconsequential i. e., when the reason of an action, though not well-known, is not stated).

9. प्रसिद्धिविरुद्ध (contrary to current notions—prevailing among ordinary people and poets).—The description of the Love-god (काम) as holding a disc (चक्र), of the touch of a woman's feet causing the appearance of sprouts (अङ्कुरोद्गम) on the Aśoka tree etc., would constitute this defect. [But when the description is in keeping with poetic convention, the meaning will not be defective. Thus fame, which is not a material object and has no illuminating power may be described as *illuminating like moon-light.*]

10. विद्याविरुद्ध (contrary to विद्या). विद्या means here the several *śāstras* such as धर्मशास्त्र, अर्थशास्त्र, कामशास्त्र, योगशास्त्र etc. बुधो निशीथिन्यां स्नात्वा शास्त्राणि व्याचष्टे (The learned man expounds the *śāstras* after bathing at midnight). The idea is contrary to धर्मशास्त्र according to which bathing at night is prohibited except on the occasion of an eclipse.

11. अनवीकृत (monotonous i. e., wearisome on account of the lack of diversity in narration caused by the frequent repetition of an expression).

[In कथितपदत्व the defect of repetition can be mended by the substitution of an expression having the same sense but in अनवीकृतत्व the substitution of

such an expression will not mend the defect by changing the way of narration. Further, the repetition occurring in one and the same sentence constitutes कथितपदत्व, while अनवीकृतत्व arises when the repetition occurs in different sentences.—अथैव कथितपद एवान्तर्भविष्यतीति चेन्न। पर्यायान्तरप्रयोगेऽपि भङ्गैरेकरूपतायाम् असाद्गुर्यात् (प्रदीप०). भङ्ग्यन्तरेण निर्देश्यत्वं नवीकृतत्वम्। ('प्राप्ताः श्रियः' इति श्लोके) 'किं ततः' इत्यस्य 'किं तस्मात्' इत्यादिरूपेण शब्दपरिवर्तनेऽपि उत्कर्षान्तराभावात् अनवीकृतत्वम् इति कथितपदत्वाद् भेदः (विवरण०). अत्र वाक्यभेदान्न कथितपदेऽन्तर्भावस्तस्यैकवाक्यनिष्ठत्वात् (कमलाकरभट्ट०).]

12. सनियमपरिवृत्त (too unrestricted i. e., when *owing to the omission of an expression* there is lack of restriction of meaning, although such a restriction is necessary).

[In न्यूनपदत्व and अनभिहितवाच्यत्व the word, the meaning of which is intended to be conveyed, is omitted, while in सनियमपरिवृत्त the meaning of the word omitted is not intended to be conveyed by the poet and the omission of the word does not cause any difficulty in understanding the अन्वय.—न च न्यूनपदत्वे ऽनभिहितवाच्यत्वे वाऽनुप्रवेशः। तादृशेऽर्थे विवक्षिते तयोरवकाशात्। अविवक्षिते त्वेतत् प्रसरति (प्रदीप०). अन्वयप्रतियोग्युपस्थापकपदानुपादान एव न्यूनपदत्वादिति भावः। ('यत्रानुल्लिखितार्थमेव' इति श्लोके) मात्रार्थं विनाप्यन्वयोपपत्त्या तस्यावश्यानपेक्षणान्नानभिहितवाच्यत्वमपीति भावः (उद्योत०)].

13. अनियमपरिवृत्त (unnecessarily restricted i.e., when the meaning though required to be unrestricted is restricted by the use of an additional word).

[The additional word causing restriction does not give rise to अधिकपदत्व, because in अधिकपदत्व the meaning of the redundant word is not desired to be conveyed, while, if such a meaning is desired to be conveyed by the poet, it will constitute अनियमपरिवृत्त.—अन्वयप्रतियोग्यर्थापेक्षया अधिकार्थो न विवक्षितस्तत्राधिकपदत्वम्। प्रकृते चैवकारार्थः कवेर्विवक्षित एवेति न स दोष इति भावः। ('वक्त्राम्भोजं' इति श्लोके) 'सदैव शोणः' इति विवक्षिते अस्थानस्थपदतेति बोध्यम् (उद्योत०)].

14. विशेषपरिवृत्त (devoid of necessary particularization). In the example श्यामां श्यामलिमानमानयत etc., the word श्यामा conveys the meaning of 'nights' in general. Here the meaning *bright or moon-lit night* is intended. Hence the meaning should have been particularized by the use of the word ज्योत्स्नी (a moon-lit night).*

15. अविशेषपरिवृत्त (endowed with an unnecessary particularization). मकरालय, अमूनि रत्नानि मावमंस्थाः, किं कौस्तुभेन भवतो न कृतम् (O, abode of

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* यामिनी कौमुदीयोगे ज्योत्स्नी एताः अभिसारिकाः—अत्र तमिस्रास्विति ... वाच्य (साहित्यदर्पण०).

alligators, do not ill-treat these gems, what has not the *Kaustubha* done for you ?). Here what is intended to be said is that one gem even has done much for you and therefore you should cherish kind feelings to all of them. The statement of reason therefore should appear in a generalised form like 'एकेन भवतः किं न कृतम्'.*

16. साकाङ्क्ष (of unsatisfied expectancy i. e., incomplete, a word necessary to make the sense being absent). 'उत्कर्षश्च परस्य मानयशसोर्विस्रंसनं चात्मनः। स्त्रीरत्नञ्च जगत्पतिर्दशमुखो देवः कथं मृष्यते ॥' (How can you, the ten-faced lord of the world, bear the superiority of the enemy, derogation of your own honour and fame, *as well as the jewel among women*). *Here the meaning would be comprehended if we only add the word* उपेक्षितुं *after* स्त्रीरत्नञ्च [*otherwise the meaning remains uncomprehended). Hence it is* साकाङ्क्ष.

[The conjunctive particle च occurring thrice indicates that the poet intends to connect the verb मृष्यते with स्त्रीरत्न as with उत्कर्ष and विस्रंसन. The sentence कथं स्त्रीरत्नं मृष्यते is, however, unmeaning because स्त्रीरत्न is not a thing not to be put up with. It cannot be said that स्त्रीरत्न should be construed with परस्य and then the sense would be 'How can you bear the idea that the स्त्रीरत्न should belong to another', because परस्य has already been construed with उत्कर्ष. It cannot be construed with परस्य for another reason also, viz., the intervention of the word आत्मनः. To avoid this difficulty some such word as उपेक्षितुं, परस्य etc., should be supplied. If the word उपेक्षितुं is supplied the meaning of the sentence would be 'How can you bear the idea of being indifferent to the jewel among women'. Such a meaning, it should be understood, is not intended by the poet, because his idea is to connect स्त्रीरत्नं with मृष्यते as has been stated above. Hence the difference of साकाङ्क्षत्व from न्यूनपदत्व, the essential feature of न्यूनपदत्व being that a word *the meaning of which is intended to be conveyed* is wanting. —चकारत्रयेण तयाणामेकक्रियान्वयित्वमेव वक्तुर्विवक्षितमिति स्त्रीरत्नस्यामर्षान्वय एव वक्तुर्विवक्षितः। तस्मिंश्चापातती जाते पर्यालोचनायां रत्नस्यामर्षायोग्यत्वेन प्रतीतानुपपत्तिपरिहारायोपेक्षितुमित्यपेक्षणेन साकाङ्क्षत्वमिह इति भावः। असमर्थो हेयः। अत एव न न्यूनपदेति। विवक्षितार्थबोधनानुपादान एव तदङ्गीकारात् (उद्योत०). ननु परस्य स्त्रीरत्नं द्वेषयोग्यमेव तथा च तदपेक्षायां कथमाकाङ्क्षेत्याह—न हीति। न हि योग्यः न ह्युचितः आत्मन इत्यनेन व्यवधानादिति भावः (महेश्वर०)].†

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* हीरकाणां निधेरस्य सिन्धोः किं वर्णयामहे—अत्र रत्नानां निधेरित्यविशेष एव वाच्यः (साहित्यदर्पण०).

† The example of साकाङ्क्षत्व given in the Sāhityadarpaṇa is :—

ऐशस्य धनुषो भङ्गं क्षत्रस्य च समुन्नतिम्। स्त्रीरत्नञ्च कथं नाम मृष्यते भार्गवोऽधुना ॥ अत्र स्त्रीरत्न-मुपेक्षितुमित्याकाङ्क्षति.

17. अपदयुक्त (inserted in a wrong place). This defect is caused when the insertion of a sentence gives rise to a sense quite different from one intended to be conveyed.—अपदे अस्थाने युक्तः। यत्र तद्योगे प्रकृतविरुद्धप्रतीतिः—प्रदीप०. यत्र यदभिधानं विवक्षितप्रतीतिविघटकं तादृशेऽनुपयुक्ते स्थाने तदभिधानमपदयुक्तता—विवरण०.

[The insertion of the words giving rise to the *contrary* sense does not constitute अधिकपदत्व, because in a sentence with अधिकपदत्व there may be अन्वयं of the meaning of the अधिकपद (redundant word) though it is not desired to be conveyed, while the meaning conveyed by the words which cause the defect अपदयुक्तत्व cannot have any अन्वय, for such अन्वय would mar the purpose of the sentence.—नाप्यधिकपदत्वम्, तदर्थस्यान्वयित्वात् (उद्योत०). In विरुद्धमतिकृत्त्व a knowledge of the context is not necessary. It is necessary in अपदयुक्तत्व].

18. सहचरभिन्न (mismatched i. e., of different nature from the meanings with which it is associated.—सहचरभिन्नः समभिव्याहृतविजातीयः। वैजात्यं चोत्कृष्टत्वापकृष्टत्वाभ्याम्).

19. प्रकाशितविरुद्ध (of repugnant implication i. e., when the implied meaning produced by the insertion of a sentence is contrary to the meaning intended to be expressed.—प्रकाशितो विवक्षितार्थस्य विरुद्धोऽर्थो येन वाक्यार्थेन सः).

[अपदप्रयुक्तत्व is caused when in a sentence there is insertion of another sentence which produces an idea different from that intended to be conveyed, the insertion being in some *particular position* in the sentence; thus the insertion of the sentence क नु पुनः etc., *after* स्वामेदेव न रावण' in the verse भाशा शक्रशिखामणि···etc., is faulty. प्रकाशितविरुद्धत्व is also caused by an insertion but the insertion in this case may be *anywhere* in the sentence.—न च (अपदयुक्तस्य) प्रकाशितविरुद्धान्तर्भावः, स्थानविशेषमनपेक्ष्य तस्य प्रवृत्तेः—प्रदीप०. In विरुद्धमतिकृत्त्व the contrary sense arises through the force of a word, while in प्रकाशितविरुद्धत्व (and in अपदयुक्तत्व) it arises through the force of a meaning—विरुद्धमतिकृति शब्द-शक्तिमूला विरुद्धार्थप्रतीतिः, अत्र तु अर्थसामर्थ्यनिबन्धनेति भेदः.—सरस्वतीतीर्थ०].

20. विध्ययुक्त (of improper predication i. e., when the predicate is improperly stated). This defect may manifest itself in two ways: (1) when what is not the predicate (विधेय) is stated as such and (2) when several predicates are stated in an improper order.—विध्ययुक्तः अयुक्तविधिरित्यर्थः। अयुक्तत्वञ्च विधेरविधेयत्वेन विधेयत्वेनायुक्तक्रमतया वा—प्रदीप०. विधेरयुक्तत्वं चाविधेयत्वेन विधेयत्वेन अयुक्तक्रमतया चेति द्विविधम् (Jhalkikar).

[In अविमृष्टविधेयांशत्व, the विधेय is not wrongly stated; though due emphasis is not put on it.—अविमृष्टविधयांशे तु युक्तस्यैव विधिः, परं त्वविमर्शमात्रम्. In दुष्क्रमत्व there is merely a bad order of stating things ; in विध्ययुक्तत्व such a bad order vitiates the विधेय.—दुष्क्रमे क्रमस्य दुष्टत्वम्, अत्र तु क्रमस्य दुष्टत्वेन विधेरयुक्तत्वमिति भावः (Jhalkikar)].

21. अनुवादायुक्त (of improper अनुवाद). This defect is caused when something stated as an adjunct of the अनुवाद्य (subject) becomes incongruous to विधेय (predicate).—अयुक्तोऽनुवादः । अयुक्तत्वञ्चात्र विध्यननुगुणत्वम् (प्रदीप०).

[हे विरहिप्राणदमन सखे नीलोत्पल, मम मोहं श्लथय, कथय क्वेन्दुवदना—'O my friend, Blue lotus, you who destroy the life of a separated lover remove my bewilderment and tell me where the moon-faced beloved of mine is.' It is a universal truth that one who kills a person, does not show any favour to him in his difficulties and as such the mention of the adjunct विरहिप्राणदमन is highly incongruous to the विधेय (which in this case is मोहं श्लथय as well as कथय क्वेन्दुवदना).—अत्र विरहिप्राणदमनेत्यनुवादः कथय क्वेन्दुवदनेति विधिविरुद्धः (प्रदीप०)].

22. त्यक्तपुनःस्वीकृत (taken up again though abandoned as complete). When a sentence is complete and the relation subsisting between a noun and a verb is clearly brought out, the introduction of another word or clause to be connected in the same or some other relation with the verb constitutes this defect.—अयं न किञ्चिद् गणयति विदितं तेऽस्तु भृत्येभ्यस्तेनाहं दत्तास्मि (He does not consider anything, let it be known to you ; I have been handed over to the servants). Here the relation between the verb विद् and its कर्म (the clause अयं न किञ्चिद् गणयति) being fully brought out, the sentence is complete with the clause विदितं तेऽस्तु. But the introduction of another clause तेनाहं भृत्येभ्यो दत्तास्मि sought to be connected with the same verb as its कर्म causes the defect त्यक्तपुनःस्वीकृतत्व.—क्रियाकारकान्वयेन निराकाङ्क्षतया समाप्तेऽपि वाक्ये पुनः कारकान्तराभिधानं त्यक्तपुनःस्वीकृतत्वम्, यथोदाहरणे न किञ्चिद् गणयतीत्यन्तेन कर्मकारकेण विदिक्रियाया अन्वये समाप्तेऽपि पुनः 'भृत्येभ्यः' इत्यादिना कर्मकारकाभिधानम् (विवरण०).

[In समाप्तपुनरात्तता also a clause is introduced after the sentence is complete but it is merely a qualifying adjective to the already stated कारक.—समाप्तपुनरात्तत्वे तु पूर्वोक्तस्यैव कारकस्य विशेषणदानमिति भेदः (विवरण०)].

23. अश्लील (indecorous i. e., when the implied meaning brings in some indecorous idea.—अत्र पदपरिवृत्तिसहत्वेनार्थदोषता).

अर्थदोष (पुनरुक्तता and अपुष्टार्थता) will cease to be a दोष in expressions like the following when used with a special purpose :—

(a). कर्णावतंस (ear-ornament *of the ear*).

(b). श्रवणकुण्डल (ear-ring *of the ear*).

(c). शिरःशेखर (head ornament *of the head*).

The words अवतंस (ear-ornament), कुण्डल (ear-ring) and शेखर (head-ornament) are enough and the words कर्ण, श्रवण and शिरः, respectively pre-fixed to them, are superfluous. They are, however, used to denote the fact of the ornaments being actually worn on their respective places.

(d). धनुर्ज्या (bow-string *of the bow*). Here the word ज्या itself means bow-string and the word धनुः is used to indicate that the string has been properly attached to the bow.

(e). मुक्ताहार (necklace *made of pearls*). The term हार itself signifies that it is made of pearls (मुक्ता). The use of the term मुक्ता indicates that other gems are not mixed with the pearls in the necklace.

(f). पुष्पमाला (garland *of flowers*). The word माला denotes a garland made of flowers and the word पुष्प has been prefixed to it to indicate that the flowers are of excellent quality.

It is to be noted that modern writers should not invent expressions on the analogy of the instances cited. The use of the expressions like कर्णावतंस, श्रवणकुण्डल etc., has been justified on the ground that they are found in the works of standard authors. The expression जघनकाञ्ची (waist-girdle *of the waist*) is not found in any standard work and as such it is a faulty expression.

[Vāmana's view as to when अपुष्टार्थता may further be ignored—criticism of this view].

जगाद मधुरां वाचं विशदाक्षरशालिनीम् (He uttered a speech sweet and full of clear words).—Here the use of the word वाचं (*speech*) is superfluous because जगाद (uttered) denotes the uttering of speech. Thus there is the defect अपुष्टार्थता in this sentence. Vāmana has sought to justify such uses by saying that though a word is superfluous or irrelevant (अपुष्ट), being implied by another word in the sentence,

its distinct mention may be allowed when it is intended to qualified (अप्रयुक्तस्यापि तत्रोपादानमुचितं यत्र तद्विशिष्यते—प्रदीप०). In the ca under discussion though the sense of the noun (वाचं) may obtained from the verb जगाद, yet the noun (वाचं) has been mention in order that the epithets मधुरां and विशदाक्षरशालिनीम् may qualify and therefore there is no अपुष्टार्थता here. This contention is wro because the purpose of adding these epithets may better l served by the use of adverbs. The sentence may easily tak the form —'जगाद मधुरं विद्वान् मधुराक्षरशालि च' without sacrificing any par of the intended meaning. Vāmana's view holds good, however when the purpose served by the epithet qualifying the noun cannot be served by any adverbial expression. चरणत्रपरित्राणरहिताभ्यामपि पादाभ्यां गच्छन्नेव न खिद्यते (*He does not feel any difficulty though he walks with feet without the protection of shoes*).—Here the word पादाभ्यां is undoubtedly superfluous but its use is necessary on the ground that no adverbial expression could express the sense conveyed by the qualifying epithet (चरणत्रपरित्राणरहिताभ्याम्).

[Pradipakāra is of opinion that this example cannot illustrate *Vāmana's view, viz., that a noun, though implied by the verb is to be mentioned when there is a necessity of expressing some of its qualifications. The main thing to see is how a sentence can convey the intended sense. In the present case the intended sense (not feeling any difficulty by walking* without shoes on) can be conveyed if we use an adjective like चरणत्रपरित्राणरहित to the subject. Thus the proper example would be 'निर्वातपद्मोदरसोदराभ्यां विलोचनाभ्याम् अवलोकयन्ती' (seeing *with eyes* etc.). Here the use of such an adjective निर्वातपद्मोदरसोदराक्षी may, of course, do. But it is to be noted that, though implied by the verb अवलोकयन्ती, the word अक्षि or any of its synonym can in no way be dispensed with, if the meaning of the adjective is to be expressed.

Pradipakāra's criticism of Mammaṭa's example is not well-founded. Does the adjective चरणत्रपरित्राणरहित really convey the intended meaning? No. Because this adjective may imply that the man has no shoes in his possession. So the sense would be—the man does not feel any difficulty by walking though he has not any shoes in his possession. The intended sense 'though he walks with feet without shoes on' would thus be lost.]

निर्हेतु or inconsequentiality (which is an अर्थदोष) ceases to be a defect when what is stated does not require any explanation, it being a well-known fact.

[Now are given the instances where some पददोष also cease to be दोष].

When a writer reproduces the speech of another he should reproduce it as it is and as such his writing will not be defective by any defects occurring in the reproduced speech. Hence the general rule अनुकरणे तु सर्वेषाम् (all the defects cease to be defects in reproduction).

By virtue of the peculiarities belonging to the speaker, the person spoken to, the meaning (रस)* suggested, the object of description (वाच्य), the context etc., a defect sometimes becomes an excellence and sometimes it is neither a defect nor an excellence. Thus when the speaker or the person spoken to is a grammarian, or when the रस suggested is रौद्र (furious)†, when awe-inspiring things are described (i. e., when objects like सिंह etc., are वाच्य), when a person speaks on being enraged—the defect of harshness (कष्टत्व) of words becomes an excellence. कष्टत्व is neither a गुण nor a दोष in a काव्य where there is no passion (रस) depicted [and where there is no charmingness of meaning].

अप्रयुक्तत्व and निहतार्थत्व are not दोषs occurring in the figures श्लेष and यमक.

व्रीडाश्लीलत्व (indecorousness implying indecency) is a गुण in conversations leading to sexual dalliance.

जुगुप्साश्लीलत्व (indecorousness implying disgust) is a गुण in discourses about quietistic sentiment (शमकथा). [वैराग्यहेतुत्वेनोत्पादनेन शान्तिपोषकत्वादिति भावः.—The sentiment of disgust causes non-attachment which in its turn causes non-excitement].

अमङ्गलाश्लीलत्व (indecorousness implying inauspiciousness) is a गुण when it prognosticates a future event in favour of the hero.

सन्दिग्धत्व is a गुण when, inspite of apparent ambiguity, it tends to a definite meaning through the greatness of the thing under description and leads up to the figure व्याजस्तुति.‡

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* व्यञ्जनद्वारा रसध्वन्यपरम्.

† श्रोतर्यपि रौद्रादिरसे वक्तरि च तस्य गुणत्वम्, कठिनशब्दस्य तद्व्यञ्जकत्वात् (प्रदीप०).

‡ अत्र सुधासागरकारा अपि—('पृथुकार्तस्वरपात्रम्' इत्यादि काव्ये [illegible] त्वात् पृथुकार्तस्वरपात्रमित्यापाततः सन्दिग्धा भवत वाक्यमहिम्ना ([illegible]

अप्रतीतत्व is a गुण when both the speaker and the person spoken to are conversant with the technicalities used. The verse आत्मारामा विहितरतयो… … …etc., is addressed by Bhimasena to Sahadeva. Both of them are highly educated princes and know the *Yogaśāstra*; hence the use of the technical terms peculiar to the *Yogaśāstra* does not give rise to अप्रतीतत्व.—इयं भीमसेनस्य सहदेवं प्रत्युक्तिः। अत्र निर्विकल्पादिशब्दा आत्ममात्रावलम्बनत्वादावर्थे योगशास्त्रमात्रप्रसिद्धाः (प्रदीप०). तौ च योगशास्त्रज्ञाविति प्रतीतिविलम्बाभावान्न दोषत्वम् (Jhalkikar).

अप्रतीतत्व is a गुण also in soliloquy.

ग्राम्यत्व is a गुण in the speeches of lower class people.

न्यूनपदत्व is a गुण when it serves to intensify the feelings depicted, such as of joy, confusion, sorrow etc. In some cases it is neither a गुण nor a दोष.—न्यूनपदमपि क्वचिद् गुणो यत्र न्यूनतयैवाभिमतविशेषसिद्धिः। न दोषः प्रतीतेः रगुदत्वात्, प्रत्युत गुणः, रसातिरेकव्यञ्जकत्वात् (प्रदीप०) ; रसातिरेकेति—हर्षसंमोहातिशयप्रत्यायकत्वेनेति भावः। एवं शोकादावपि गुणत्वम् बोध्यम् (उद्द्योत०).

अधिकपदत्व is a गुण when it serves the purpose of singling out, or particularizing something or when the speaker is overpowered with joy, sorrow etc.—अधिकपदं क्वचिद् गुणो यत्र विशेषप्रतिपत्तिः। यदुक्तम्— विसये च विषादे च दैन्ये कोपेऽवधारणे। प्रसादे च तथा हर्षे वाक्यमेकं द्विरुच्यते ॥ इति। एवं हर्षशोकादियुक्ते वक्तरि गुणत्वम्। त्वरादिव्यक्त्या हर्षाद्यभिव्यञ्जकत्वात् (प्रदीप०).

कथितपदत्व (repetition of the same word or words) serves to produce लाटानुप्रास, is a cause of suggestion in अर्थान्तरसंक्रमितवाच्यलक्षणा (the लक्षणा in which the principal meaning is transformed into another meaning) and is necessary when what has been spoken of requires to be referred to in the same form. In these three instances, therefore, कथितपदत्व is a गुण.—लाटानुप्रासे तन्निर्वाहकतया अर्थान्तरसंक्रमितवाच्ये विशेषव्यञ्जनाद् विहितस्य यत्रानुवाद्यं तत्र च तादृशाभिमतनिर्वाहकतया गुणत्वम् (प्रदीप०).

पतत्प्रकर्षत्व is in some cases a गुण.

समाप्तपुनरात्तत्व is neither a गुण nor a दोष in certain instances.

अपदस्थसमासत्व is a गुण in certain cases.

अकिञ्चित्करत्वात् राजवर्णनस्य दैन्यनाशकत्वाच्चेति तन्महिम्ना) नियतो नियमितोऽर्थो राजानुरूपोत्कर्षरूपस्य प्रतीतिं निश्चयं करोत्येव व्याजस्तुतिपर्यवसायित्वाद् गुणतां प्राप्ता इति ध्येयम् (Jhalkikar).

गर्भितत्व is a गुण when the sentence inserted is for the purpose of emphasis etc.—क्वचिद् गुणः, दृढप्रत्ययादिहेतुत्वात् (प्रदीप०).

C. रसदोष.

Delineation of रस becomes defective by :—

1. स्वशब्दवाच्यता i. e., when any रस, or any व्यभिचारिभाव or any स्थायिभाव is mentioned by its own name whether generic or specific.

Thus the description of a रस by the generic word रस or any of its specific names (such as शृङ्गार, हास्य etc.), of a व्यभिचारिभाव by the word व्यभिचारिभाव itself or any of the emotions (such as निर्वेद, शङ्का etc.) which go by the generic name of व्यभिचारिभाव, of a स्थायिभाव by the word स्थायिभाव itself or by the name of a particular स्थायिभाव (such as रति, शोक etc.)—would cause रसदोष.

2. कष्टकल्पनाव्यक्ति i. e., when a विभाव or an अनुभाव is comprehended with difficulty.—कष्टकल्पनया पृथक्श्लोकाद्यनुसन्धेयप्रकरणादिपर्यालोचनया (अनुभाव-विभावयोः) विलम्बेन व्यक्तिः (प्रदीप०).

3. प्रतिकूलविभावादिग्रह i. e., when a विभाव, an अनुभाव or a व्यभिचारिभाव is adverse to the रस under delineation.

[A notion of the impermanence of wordly objects(अनित्यता), emotion of self-disparagement (निर्वेद), giving up interest in all things and going to forest (सकलपरिहारवनगमने) would respectively be adverse विभाव, व्यभिचारिभाव and अनुभाव for the erotic sentiment—शृङ्गाररस].

4. पुनः पुनर्दीप्ति (repeated heightening i. e., when repeated attempts are made to further develop a रस, though it is already developed and realized).—अथ रसस्यातिपरिपुष्टिरूपा दीप्तिः...(सम्प्रदायप्रकाशिनी).

[It can occur only in composition (प्रबन्ध) and not in stray verses. It should be noted, however, that this defect will arise when a subordinate and not the main रस is further and further developed. रतिविलाप in the Kumārasambhava (canto iv.) has this defect. The करुणरस is manifested in iv. 1. It is developed more and more in iv. 4 and iv. 26. वीररस is the main रस in the Kumārasambhava and as such further and further development of करुणरस which is only a subordinate रस here constitutes the defect

पुनः पुनर्दीप्ति. The case is quite different with the Mahābhārata. Here the main रस is the शान्तरस and though it is developed times without number and in diverse ways, there is no defect in that.—पुनः पुनर्दीप्तिरङ्गरसादिविषया दोषः। अङ्गिनस्तु सा महाभारतादौ शान्तादेरिव न वैरस्यमावहति। उदाहरणं कुमारसम्भवे—'अथ मोहपरायणा' —(iv. 1) इत्यादिना दीप्तिमानीतोऽपि करुणः 'अथ सा पुनरेव'—(iv. 4) इत्यादिना पुनः पुनर्दीप्तिं नीतः। उपभुक्तो हि पुनः पुनरुपभुज्यमानः परिम्लानमवकवद् वैरस्याय कल्पते (प्रदीप०).

पुनः पुनर्दीप्तिरिति वेद्यान्तरेण विच्छिद्य विच्छिद्य ग्रहणमित्यर्थः। तच्च प्रबन्ध एवेत्याह—कुमारेति (उद्योत०). परिपाकं गतस्यापि पौनःपुन्येन दीपनं परस्य [रसस्य] स्याद् विरोधाय (वैरस्याय)—ध्वनिकार०].

5. अकाण्डप्रथन (untimely delineation).—*In the second act of the Veṇisaṃhāra, while several heroes are dying in the battle field the dalliance of Duryodhana with Bhānumatī is described. Thus the* introduction of श्रृङ्गार, while वीर or करुण is at its height, constitutes the defect अकाण्डप्रथन.—तत्र करुणस्य वीरस्य वाऽवसरो न श्रृङ्गारादेः। न हि शोकोत्साह-वासनानिरुद्धे प्रतिपत्तृचेतसि श्रृङ्गारादिः पदमपि लभते सुतरामास्वाद इति भावः (उद्योत०).

6. अकाण्डच्छेद (untimely interruption).—The second act of the Mahāvīracarita contains this defect. When the heroic sentiment has reached its climax, Rāma, all on a sudden, says 'I am now going to unfasten my nuptial bracelet'.

[These words of Rāma give rise to the idea that he is leaving on a pretext and thus of the lack of heroism in him.—अकाण्डे हि तथा वचनं व्याजेन निर्गमं प्रतिपादयद् वीरत्वाभावे पर्यवस्यति (प्रदीप०). तथाऽऽचरणमशक्तिसन्देहापादकत्वादकीर्तिपर्यवसायीति भावः (उद्योत०)].

7. अङ्गातिविस्तृति (excessive dilatation of a subordinate factor). In the Hayagrīvavadha Viṣṇu is the hero. He is described not so much as Hayagrīva, the प्रतिनायक (an adversary of the hero). This may lead to the idea that Hayagrīva and not Viṣṇu is the real hero.—तत्र हि हयग्रीवस्य जलवनविहारादिना नायकापेक्षया विस्तरेण वर्णनं तस्यैव नायकत्वं प्रत्याययति (उद्योत०).

8. अङ्ग्यननुसन्धान (ignoring the principal factor—the hero or the heroine).—In the fourth act of the Ratnāvalī, on the approach of Bābhravya, Sāgarikā the heroine, is entirely forgotten.

9. प्रकृतिविपर्यय (प्रकृतीनां विपर्ययः = wrong delineation of characters). प्रकृति means the heroes of a kāvya. Heroes are of three kinds

—दिव्य = divine (such as Indra, Varuṇa etc), अदिव्य = non-divine i. e, human (such as Vatsarāja etc) and दिव्यादिव्य = semi-divine i. e, both divine and non-divine (such as Rāma, Kṛṣṇa etc). They are धीरोदात्त, धीरोद्धत, धीरललित and धीरप्रशान्त* according as they are under the influence of वीर, रौद्र, शृङ्गार and शान्त, respectively [Rāmachandra, Paraśurāma, Śrīkṛṣṇa and Jīmūtavāhana are respectively the examples of धीरोदात्त etc.] Each of these kinds of heroes again is उत्तम (high), मध्यम (medium) and अधम (low) रति, हास, शोक and अद्भुत may be depicted in a दिव्यप्रकृति (divine hero) just as in an अदिव्योत्तमप्रकृति (high human hero) In the case of an उत्तमदेवता (high divine hero), however, सम्भोगशृङ्गार should not be described As regards क्रोध (the स्थायिभाव of रौद्ररस) it may be described in respect of a दिव्यप्रकृति (divine hero) as immediately effective and unaccompanied by any physical sign such as the curvature of the brows etc As to उत्साह (the स्थायिभाव of वीररस), it may be described in a दिव्यप्रकृति (divine hero) if it involves such acts as undertaking a journey to Heaven or the nether region, going over the sky, jumping over the ocean and so forth About an अदिव्यप्रकृति (human hero) such activities only are to be described as are found by experience to be possible in men. If something impossible be attributed to a human hero, the whole thing would appear like fiction and no value could be attached to the advice 'one should behave like the hero and not like his opponent.' In the case of दिव्यादिव्यप्रकृति (semi-divine hero) the activities which are found both in divine and non-divine beings may be attributed to him. These are the principles to be followed in delineating the character of a hero Any infringement of these rules will involve प्रकृतिविपर्यय (wrong delineation of characters). This defect may arise in other ways also The forms of address like तत्रभवन् and भगवन् are

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* 'महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः ।
स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥'
'दर्पमात्सर्यभूयिष्ठो मायाछद्मपरायणः ।
धीरोद्धतस्त्वहंकारी चलश्चण्डो विकत्थनः ॥'
'निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः ।'
'सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः ।' (Daśarūpaka, II)

to be used by higher characters with reference to sages and not to kings. The form of address भट्टारक is to be used by a character of lower order in reference to kings. Similarly the dress and conduct of the characters are to conform to time, place, age, caste and similar other things. If these rules are violated, then also will arise the defect प्रकृतिविपर्यय.

10. अनङ्गाभिधान (praising or attaching value to something not helpful to the suggestion of the रस under delineation). In the Karpūramañjarī the king ignores the description of the spring made by himself as well as by the heroine but praises such a description made by the bard.—यथा कर्पूरमञ्जर्यां नायिकया स्वात्मना च यद् वसन्तवर्णनं तदनादृत्य वन्दिवर्णनस्य राज्ञा प्रशंसनम् (प्रदीप०).

The description of a lover getting angry at being struck by the feet of his beloved and so forth will also constitute a रसदोष. In short, as the Dhvanikāra has said, propriety is the only thing to be looked after and anything improper will mar the suggestion of रस.—यदेवंविधा अन्येऽप्यनौचित्यहेतवो भवन्ति। यथा नायिकापादप्रहारादिना नायककोपादिवर्णनमित्यादि। अनौचित्यं तु रसविच्छेदहेतुः (प्रदीप०).

In certain cases the mention by name of a व्यभिचारिभाव does not constitute a defect.

Admission of an adverse विभाव, अनुभाव or व्यभिचारिभाव is rather conducive to excellence when being represented as counteracted (by the appropriate विभाव, अनुभाव or व्यभिचारिभाव) it serves to heighten the principal रस.—प्रकृतिविरुद्धं व्यभिचार्यादि यदि बाध्यत्वेनोच्यते तदा दूरे दोषत्वम्, प्रत्युत प्रकृतरसपरिपोषकतया गुणत्वम् (प्रदीप०).

When two रसs (i. e., स्थायिभावs) become repugnant to each other if described in the same substratum, they should be described to exist in different substrata. वीर and भयानक are repugnant to each other when found in the same person. So when the रस in the hero is वीर, भयानक may be depicted as subsisting in his opponent. When two रसs become repugnant to each other on account of the one closely following the other, a third रस [not incompatible with any of them] should be introduced between the two. Thus in the Nāgānanda when Jīmūtavāhana who is under the influence of शान्तरस is described as falling in love

with Malayavati i e, when he is brought under the influence of शृङ्गार, a third रस (अद्भुत) is made to intervene between the two (i e, शान्त and शृङ्गार).—रसाना विरोधो द्वेधा—समानाधिकरणतया नैरन्तर्येण चेति। तत्र वीरभयानकयोरैकाधिकरण्येन विरोध इति प्रतिपक्षगतत्वेन भयानको वर्णनीयः ; तथा सति दूरे तस्य दोषत्व प्रत्युत वीरपरिपोष.। यस्य च येन रसेन नैरन्तर्येण विरोध. सोऽविरोधिना रसान्तरेणान्तरितो निबद्धव्यः (प्रदीप०)

Two incompatible रसs do not mar each other also when (1) one is merely remembered (to develop the other)—एकस्मिन् रसे अनुभूयमाने तद्विरुद्धस्तदुपबृंहणाय चेदनुस्मर्यते तदा न दोष· (सम्प्रदायप्रकाशिनी), (2) when both of them are intended to be equal in importance—अथ यदि विरुद्धोऽपि साम्येन विवक्ष्यते तदापि न दोष. (सम्प्रदायप्रकाशिनी) and (3) when both of them become subservient to a third रस—यौ च विरुद्धावपि सन्तौ अङ्गिनि रसान्तरेऽङ्गभूतौ तावपि 'गुणानाञ्च परार्थत्वादि'ति नयेनाविरुद्धौ (सम्प्रदायप्रकाशिनी).

It should be noted that one रस cannot be incompatible with another, neither can the relation of *principal* and *subordinate* subsist between any two रसs [because when a रस is manifested it completely occupies the soul and nothing else is known and thus the possibility of another रस being known as principal or subordinate is precluded], so in the present context i e, whenever the incompatibility of two रसs has been spoken of, रस has been used to signify a स्थायिभाव.—ननु प्राक्प्रतिपादितरूपवेद्यान्तरसम्पर्कशून्यरसस्य न रसान्तरेण विरोधो नाप्यङ्गाङ्गिभाव इत्यसम्बद्धमेवैतत् सर्वमिति चेत्? न, रसशब्देनात्र प्रकरणे स्थायिभावस्याभिधानात्, रस्यत इति व्युत्पत्ते. (प्रदीप०).

ननु निरस्तवेद्यान्तरत्वेन प्रतीयमाने रसे विरोधप्रतीतेरनवकाश इति को विरोध. को वाऽङ्गाङ्गिभाव इत्यत आह (सम्प्रदायप्रकाशिनी).

CHAPTER VIII.

गुण and अलङ्कार—Distinction between the two

Definition of गुण.—गुणs are the properties of रस (i. e., they directly reside in रस—रसस्य धर्माः साक्षात् तदाश्रिता इत्यर्थ.). the principal factor or soul of काव्य, they invariably co-exist with it and cause its excellence [by causing a melting of the heart etc.—रसोत्-

काव्यानुभवरिक्तभित्तद्रुत्यादिरूपकार्यविशेषप्रयोजकत्वरूपो बोध्यः—उद्द्योत०], they are just like bravery and such other qualities in reference to the soul. It should be noted that as bravery and other qualities belong to the soul and not to the body, so गुणs like sweetness (माधुर्य) etc., belong to रस and not to वर्णs [which constitute the body of the kāvya]. Vāmana and some other rhetoricians think that गुणs are the properties not of रस but of वर्णs. Their contention may be summarised thus :—a kāvya, though devoid of रस, is said to have the *guṇa* माधुर्य, if the letters used are delicate, while a kāvya with रस is said to have no such *guṇa* as माधुर्य, *if it has* no delicate letters. This goes to show that माधुर्य etc., really belong to वर्णs. [ननु रसधर्मत्वमेषामसिद्धम् । कथमन्यथा नीरसेऽपि सुकुमारादिवर्णशालिनि मधुरादिव्यवहारः, रसवति अपि ईदृग्वर्णाभाववति अमधुरादिव्यवहार इति]. Against this view may be said the following : we generally see that bravery co-exists with the largeness of the body and on that account whenever a large-sized body is seen, that body is called brave, whether the soul in it is brave or not. On the contrary when a soul is really brave but its body is small, the soul is believed to be not brave. The fact that the body can never be brave [for bravery is not seen in a dead body] but is only suggestive of bravery is lost sight of. In the same way वर्णs are never sweet ; they only suggest sweetness (माधुर्य) and on that account sweetness is attributed to them. गुणs like माधुर्य etc., are really the properties of रस, and not of वर्ण.

[It should be noted that only on the analogy of the body not possessing any *guṇa* like शूरत्व (bravery), वर्णs (which constitute the body of काव्य) are said to be incapable of possessing any गुण (माधुर्य etc.). No decisive reason is adduced for the assertion that गुणs are the properties of रस and not of वर्ण. Pradīpakāra, however, says, if गुणs can be proved to belong to वर्णs alone and to nothing else, then the statement that there is no decisive reason to hold that गुणs are the properties of रस would be valid. The upholders of the theory that गुणs belong to वर्णs connot say so, because गुणs belong not exclusively to वर्णs, they are said to belong to रचना (composition) as well ('मधुरा रचना' इति व्यवहारात्). Thus there would be strict adherence to the law of parsimony (लाघव) if गुणs are admitted to be the properties of one thing (रस alone) and violation of this law and consequent superfluity (गौरव) if they are admitted to belong to two things (वर्ण and

रचना).—ननु शौर्यादिवन्माधुर्यादीनां रसवृत्तित्वव्यवस्थितावपि स्यात्। नैव त्वसिद्धा, विनिगम-काभावादिति चेन्नैवम्। भवत्येव विनिगमकाभावो यदि त्वया वर्णमात्राश्रया गुणा स्वीकर्तुं शक्यन्ते। न त्वेवम्, अविशेषेण रचनायामपि तदभ्युपगमात्। तथा च रसमात्रवृत्तित्वे लाघवम्, वर्णरचनोभयवृत्तित्वे तु गौरवम्। यतश्चैवं माधुर्यादयो रसधर्मा. समुचितैर्वर्णादिभिर्व्यज्यन्त इत्येव सम्यक् (प्रदीप०)].

Definition of अलङ्कार—अलङ्कारs are properties which cause excellence to रस, when it exists, [there are cases, however, where an अलङ्कार does not cause any excellence to an existing रस] by causing excellence to its component factors (शब्द and अर्थ—शब्दालङ्कारs such as अनुप्रास, यमक etc, causing excellence to शब्दs and अर्थालङ्कारs like उपमा, व्यतिरेक etc, causing excellence to अर्थs); they are just like necklace and the like causing excellence to the soul through the body.

[The points of difference between गुण and अलङ्कार as brought out by the author of the Pradipa —

गुणs are the properties of रस and as such directly reside in it, they invariably cause excellence to रस and invariably co exist with it. अलङ्कारs cause excellence to रस, but not being its properties do not directly reside in it, they do not invariably cause its excellence and do not invariably co exist with it.—'एवञ्च रसस्योत्कर्षहेतुत्वे सति रसधर्मत्व [साक्षात् तदाश्रितत्वं], तथात्वे [रसोत्-कर्षकत्वे] सति रसाव्यभिचारिस्थितित्वम्, अयोगव्यवच्छेदेन रसोपकारकत्वञ्चेति लक्षणत्रय गुणानां द्रष्टव्यम्'। 'तथा च (अलङ्काराः) सन्तमपि रसं क्वचिन्नोपकुर्वन्तीत्यर्थ। एतावता रसावृत्तित्वं चलस्थितित्वञ्च दर्शितम्। तथा च रसोपकारकत्वे सति तदवृत्तित्व, तथात्वे [रसोपकारकत्वे] सति रसव्यभिचारित्वम् अनियमेन रसोप कारकत्वं चेति सामान्यलक्षणत्रयमलङ्काराणाम्' (प्रदीप०)].

Bhatta Udbhata in his Bhāmahavrtti has said that there is, of course, difference between गुण and अलङ्कार so far as they relate to the human body, the former subsisting by inherence (समवाय) and the latter being present only by conjunction (संयोग). But in the case of रस both गुण and अलङ्कार subsist by inherence (समवाय) and thus they are not different from each other. Hence any distinction drawn between गुण and अलङ्कार, so far as they relate to रस is based only on old tradition. This view is not correct. The real distinction between गुण and अलङ्कार is that गुण is रसधर्म and अलङ्कार is not so ; गुण does and अलङ्कार does not co-exist with रस.

Vāmana's idea of the distinction between गुण and अलङ्कार is that the former produces beauty—the beauty that entitles a particular composition to be called kāvya*—and the latter only heightens

* See Kāvyālaṃkārasūtravṛtti, III. 1. 'काव्यशोभायाः कर्तारो धर्मा.' इत्यत्र काव्यव्यवहारप्रयोजकशोभा इति चैव (मडेश्वर०).

the beauty produced. Now may be asked 'Do all the गुणs combined produce the requisite beauty or only any or some of them'? If it be said that all the गुणs combined do it, then how can the गौडीया and पाञ्चाली styles* in which माधुर्य and some other गुणs are absent be regarded as the soul of poetry† ? If it be admitted that it is some or any of the गुणs, then it would be permissible to say that in such sentences as अद्रावत्र प्रज्वलत्यग्निरुच्चैः etc., the presence of गुणs like ओजः and प्रसाद has produced a certain beauty which entitles the same sentence to be regarded as kāvya‡. [As a matter of fact there is absolutely no beauty in the sentence.—अत्र वाक्ये उक्तिमात्रमेव न वैचित्र्यम् (सङ्केत०)].

The contention that अलङ्कारs merely serve to enhance the beauty caused by गुणs is not also sound. In the verse स्वर्गप्राप्तिरनेनैव etc., there are two अलङ्कारs—विशेषोक्ति and व्यतिरेक, and these are the *causes* of beauty which entitles the verse to be called kāvya. It should be noted that no गुण has produced any beauty here and consequently there is no question of the अलङ्कारs enhancing it. The अलङ्कारs have produced beauty here quite independently.

[A kāvya must have one or more गुणs. The verse just referred to has also गुणs and they are ओजः and प्रसाद, but they do not produce any beauty here, as the रस suggested is शृङ्गार in which the गुण that is conducive to beauty is माधुर्य.—गुणजन्यां शोभामनपेक्ष्यैवालङ्काराभ्यां शोभासम्पत्तिरिति तात्पर्यम् (प्रदीप०). एवञ्चात्र माधुर्यव्यञ्जकवर्णाभावेनौजसश्च प्रकृतिविरुद्धत्वेन गुणाहितशोभाया अभावे गुणाहितशोभातिशयकारित्वरूपालङ्कारलक्षणस्य निरुक्तालङ्कारद्वयेऽव्याप्तिरिति भावः। वस्तुतोऽत्र शृङ्गारे माधुर्यमेव शोभाधायकं न विद्यमानमप्योजः, ओजोऽनुविद्धत्वात् प्रसादोऽपि न तच्छोभाहेतुः (उद्द्योत०)].

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* According to Vāmana रीति is the soul of poetry. रीतिs are styles or dictions and they are three in number—वैदर्भी, गौडीया and पाञ्चाली (सा च पदसंघटनात्मिका त्रिविधा—उद्द्योत०). In वैदर्भी style all the गुणs, such as sweetness (माधुर्य), clearness (प्रसाद) etc., are present. In गौडीया and पाञ्चाली styles all the गुणs are not present. See Kāvyālaṁkāra-sūtra-vṛtti, I. 2.

† काव्यशोभा काव्यव्यवहारनिमित्तं कश्चिदतिशयः। तद्धेतवो गुणास्तदतिशयहेतवस्त्वलङ्कारा इति तयोर्भेद इति। तदप्ययुक्तम्, यतः शोभाहेतवो गुणा इत्युक्तम्। तत्र किं समग्रैर्गुणैः काव्ये शोभोत्पत्तिरुत येन केनापि ? आद्ये, पाञ्चाली गौडीया च रीतिः कथं काव्यस्यात्मा, माधुर्याद्यभावेन समस्तगुणाभावाच्छोभानुत्पत्तेः (प्रदीप०). शोभाहीने च न काव्यत्वमिति भावः (उद्द्योत०).

‡ काव्यव्यवहारापत्तिः—शोभाद्वारेति शेषः। गुणेषु सत्सु शोभाद्वारा काव्यव्यवहारापत्तिरित्यर्थः; यथाश्रुते गुणानां शोभाकर्तृत्वं वामनसूत्रोक्तं न संगृहीतं स्यात्।

गुणs are three in number :—

1. माधुर्य (sweetness).—It delights the heart and softens it [द्रुतिकारणमाह्लादकत्वं माधुर्यम्]. The softening power of माधुर्य successively increases in सम्भोगशृङ्गार, करुण, विप्रलम्भशृङ्गार and शान्त.

[द्रुतिश्चेतसो गलितत्वमिव दीप्तादिजन्यकाठिन्याभावः । तथा च यद्दर्शने श्रोतुर्निर्भरमार्द्रतेव सम्पद्यते तदाह्लादकत्वस्वरूपं माधुर्यमित्यर्थः (प्रदीप॰).

Bhāskara (Bhāmaha ?) holds that श्रव्यत्व (melodiousness) is the characteristic of माधुर्य. (श्रव्यं नातिसमस्तार्थशब्दं मधुरमिष्यते.—श्रव्यत्वं श्रवणानुद्वेजकत्वम्). This view is not correct, as श्रव्यत्व is found in ओजः and प्रसाद also].

2. ओजः (florridity).—It brings about the expansion of the heart ; by it the heart is fired up, as it were. The expanding power of ओजः successively increases in वीर, बीभत्स and रौद्र.

[दीप्तिस्वरूपा या मनसो विस्तृतिर्ज्वलितत्वमिव । तथा च यद्दर्शनाज्ज्वलितमिव मनो जायते तदोज इत्यर्थः (प्रदीप॰)].

3. प्रसाद (lucidity or clearness).—It quickly pervades the mind just as fire pervades dry fuel. The pervading power of प्रसाद is found in all the रसs.

Though गुणs are the properties of रस, they are often said to belong to शब्द and अर्थ and this is done only figuratively just as bravery and such other qualities which really belong to the soul are attributed to the body.

According to Vāmana there are ten शब्दगुणs and ten अर्थगुणs. शब्दगुणs are :—

1. ओजः (splendour). It consists in the compactness of style.—गाढबन्धत्वमोजः । बन्धस्य गाढत्वं यत्तदोजः.

2. प्रसाद (lucidity). It consists in the slackness of composition. It is a गुण being mixed with ओजः.—बन्धस्य शैथिल्यं शिथिलत्वं प्रसादः, ओजसा सह संप्लवात् (मिश्रितत्वात्) गुणः ; (सर्वशैथिल्यस्य दोषत्वादिति भावः).

3. श्लेष (smoothness). It consists in the several words looking like one on account of the peculiarity of *sandhi* and *use* of letters having the same organ of utterance (उच्चारणस्थान).—मसृणत्वं श्लेषः, यस्मिन् सति बहून्यपि पदानि एकवद् भासन्ते.

4. समता (uniformity). It consists in the sameness of style throughout a composition.—मार्गाभेदः समता। येन मार्गेणोपक्रमस्तस्य त्यागः इत्यर्थः.

5. समाधि (harmoniousness). It consists in the adjustment of ascent (highflown or close language) with descent (simple or slack language).—आरोहावरोहक्रमः समाधिः.

6. माधुर्य (sweetness). It consists in the words in a composition being distinct from one another.—पृथक्पदत्वं माधुर्यम्। पृथक् पदानि यस्य स पृथक्पदः, तस्य भावः पृथक्पदत्वम्। समासदैर्घ्यनिवृत्तिपरं चैतत्.

7. सौकुमार्य (tenderness). It consists in the absence of harshness.—अजरठत्वं सौकुमार्यम्। बन्धस्य अजरठत्वम् अपारुष्यं यत्तत् सौकुमार्यम्.

8. उदारता (magnificence). *It consists in fanciful grouping of words which being read with stoppages seem to dance.*—बन्धस्य विकटत्वं यत् असौ उदारता। यस्मिन् सति नृत्यन्तीव पदानीति जनस्य वर्णना भवति। विकटत्वं विच्छेदात् पदानां नृत्यप्रायत्वम्.

9. अर्थव्यक्ति (expressiveness). It consists in making the meaning readily grasped.—यत्र झटिति अर्थप्रतिपत्तिहेतुत्वं स गुणोऽर्थव्यक्तिः.

10. कान्ति (brightness). It consists in the beauty caused by freedom from vulgar expressions.—औज्ज्वल्यं कान्तिः। हालिकादिसाधारणपदविन्यासवैपरीत्येन अलौकिकशोभाशालित्वम्.

Of these ten गुणs, it should be noted, some are included in the three गुणs (माधुर्य, ओजः and प्रसाद as defined by Mammaṭa), some are only non-defects (want of defects) and others become defects in certain circumstances. Thus श्लेष, समाधि, उदारता and प्रसाद (as defined by Vāmana) may come under ओजः* (as defined by Mammaṭa) and अर्थव्यक्ति may be included in प्रसाद (as defined by Mammaṭa); सौकुमार्य and कान्ति are simply want of defects called श्रुतिकटुत्व and ग्राम्यत्व ; समता is sometimes a defect, e.g., when in a composition the objects of description are both mild and awe-inspiring.

See Vāmanālaṃkārasūtravṛtti, iii. 1 & 2.

* वामनाद्युक्तस्य ओजस इव एषाम् (श्लेषादीनाम्) अपि गाढबन्धत्वेन ओजोगुणव्यञ्जकवर्णसादृश्येन ओजोगुणेऽन्तर्भावः (विवरण०).

ओजः of Vāmana comes under ओजः of Mammaṭa.

Thus शब्दगुणs are really three and not ten in number.

अर्थगुणs (according to Vāmana) are :—

1. ओजः (splendidness of meaning). Vāmana's definition is अर्थस्य प्रौढिरोजः. प्रौढि means प्रतिपादनचातुर्यं. Thus ओजः is nothing but a clever way of expressing meanings. प्रौढि consists in :—

(a) पदार्थे वाक्यरचना i. e., the use of a phrase for expressing the meaning of a single word. [चन्द्रे वक्तव्ये अत्रिलोचनसम्भूतं ज्योतिः—विवरण०].

(b) वाक्यार्थे पदाभिधान i. e., the use of a single word for explaining the meaning of a phrase. [कान्तार्थिनी सङ्केतस्थानं गच्छन्तीति वक्तव्ये अभिसारिका—विवरण०].

(c) व्यास i. e., expansion i. e., when a single sentence is elaborated into many sentences. [परस्वं नापहर्त्तव्यमिति एकस्मिन् वाक्यार्थे वक्तव्ये परान्नं नापहर्त्तव्यम्, परवस्त्रापहारोऽनुचितः, पराभरणहरणम् इहामुत्रानिष्टकरमित्यादिना नानावाक्येन प्रतिपादनं व्यासः—विवरण०].

(d) समास i. e., brevity i. e., when many sentences are abbreviated into a single sentence. [ते हिमालयमामन्त्र्य पुनः प्रेक्ष्य च शूलिनम्। सिद्धं चास्मै निवेद्यार्थं तद्विसृष्टाः समुद्ययुः ॥—अत्र ते हिमालयमामन्त्र्येत्यादिना एकेनैव वाक्येन नानावाक्यार्थभूतस्यामन्त्रणादेरुक्तिः। एकवाक्ये बहुवाक्यार्थनिबन्धात् समास इति भावः—Jhalkikar].

(e) साभिप्रायत्व i. e., significance of epithets. [कुर्यां हरस्यापि पिनाकपाणेर्धैर्यच्युतिं के मम धन्विनोऽन्ये ॥ अत्र पिनाकपाणेरिति विशेषणस्य सार्थकत्वम्—विवरण०. हरः पिनाकी चेत्यतिदारुण इति भावः—मल्लिनाथ०].

The first four kinds of प्रौढि serve only to beautify a composition. There is no गुणत्व in them because a composition may be called kāvya even in their absence.

The fifth kind of प्रौढि is only a negation of the defect अपुष्टार्थता.

2. प्रसाद (clearness of meaning). It consists in the use of absolutely necessary words.—अर्थवैमल्यं प्रसादः, अर्थस्य वैमल्यं प्रयोजकमात्रपरिग्रहः प्रसादः। प्रयोजकेति अपेक्षितेत्यर्थः (उद्योत०).

Thus प्रसाद is a negation of the defect अधिकपदत्व.

3. माधुर्य (sweetness of meaning). It consists in expressing the

4. समता (uniformity). It consists in the sameness of style throughout a composition.—मार्गाभेदः समता। येन मार्गेणोपक्रमस्तस्य अत्याग इत्यर्थः.

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Thus प्रसाद is a negation of the defect अधिकपदत्व.

3. माधुर्य (sweetness of meaning). It consists in expressing the

meaning in diverse ways and not monotonously.—उक्तिवैचित्र्यं माधुर्यम्। उक्तिवैचित्र्यं नवीकृतत्वरूपम् (प्रदीप०).

Thus माधुर्य is a negation of the defect अनवीकृतत्व.

4. सौकुमार्य (tenderness of meaning). It consists in the use of words which are not inauspicious.—अपारुष्यं सौकुमार्यम्। परुषोऽमङ्गलः (उद्द्योत०).

Thus सौकुमार्य is a negation of the defect अमङ्गलाश्लीलत्व.

5. उदारता (greatness of meaning). It consists in the absence of vulgarity.—अग्राम्यत्वमुदारता.···

Thus उदारता is a negation of the defect ग्राम्यत्व.

6. अर्थव्यक्ति (expressiveness of meaning). It consists in clearly delineating the character of things.—वस्तुस्वभावस्फुटत्वमर्थव्यक्तिः। वस्तुनो वर्णनीयस्य डिम्भादेः स्वभावस्य रूपक्रियादेः स्फुटत्वेन वर्णनमित्यर्थः (उद्द्योत०).

Thus अर्थव्यक्ति is not different from the figure named स्वभावोक्ति.

7. कान्ति (brightness of meaning). It consists in making the रस clearly realized.—दीप्तरसत्वं कान्तिः। दीप्तरसत्वं स्फुटप्रतीयमानरसत्वम् (उद्द्योत०).

Thus कान्ति comes under रसध्वनि or गुणीभूतव्यङ्ग्य.

[रसस्य प्राधान्ये ध्वनित्वम्। गुणत्वे तु रसवदलङ्काररूपगुणीभूतव्यङ्ग्यत्वमित्यर्थः—उद्द्योत०].

8. श्लेष (cohesion of meaning). It consists in the combination of factors like sequence of actions, shrewdness, notability and reasons.

[A kāvya in which are noticeable the sequence of actions, shrewdness of the hero, well-known and current practices and reasons for the actions of the hero may be said to have श्लेष.—घटना श्लेषः। क्रमकौटिल्यानुल्बणत्वोपपत्तियोगो घटना। क्रमः क्रियापरम्परा, कौटिल्यं विदग्धचेष्टितम्, अनुल्बणत्वं प्रसिद्धिः, उपपत्तिः उपपादकयुक्तिविन्यासः तेषां योगः सम्मेलनम् (चक्रवर्ती०)].

Thus श्लेष is only a sort of beauty. It is not a गुण, because it does not help the realization of रस. As a matter of fact the realization of रस is hampered by too much attention to the factors which constitute श्लेष.—एष श्लेष उक्तिवैचित्र्यमात्रं न गुणः, अनन्यसाधारणरसोपकारित्वातिशयविरहात् (प्रदीप०). तथा प्रतिसन्धानेन प्रत्युतास्वादस्य प्रतीतेर्विलम्बाच्चेति भावः (Jhalkikar).

9. समता (uniformity of meaning). It consists in maintaining

the uniformity of expressions —अवैषम्य समता। स च क्रमाभेदरूप इति क्रमाभेद रूपो दोषाभाव एव (प्रदीप०) वैषम्येति अर्थस्य क्रमभेदेत्यर्थ । क्रमभेदेति प्रक्रमभेदेत्यर्थ.। यथा उदेति सविता ताम्र इत्यादौ (उद्द्योत०)

Thus समता is a negation of the defect भग्नप्रक्रमता

10 समाधि (observation of meaning) The meaning is either original or borrowed from some other source [The comparison between the chin of a Hun and an orange is original because it is not current among poets, whereas the comparison between the eye and the blue lotus is not so, because poets are quite familiar with it]—अर्थदृष्टि समाधि । अर्थस्य दर्शन दृष्टि । अर्थो द्विविध , अयोनिरन्यच्छायायोनिर्वा । अयोनि केनाप्यनुल्लिखितपूर्व । यथा—'सद्योमुण्डितमत्तहूणचिबुकप्रस्पर्द्धिनारङ्गकम्'—इति। अत्र हूण पाश्चात्योऽतिगौरो यवनविशेष , तस्य स्वभावतोऽतिगौर मदरक्त सद्य -श्मश्रूत्पाटनव्यक्तरोमकूप चिबुक तत्तुल्यत्वेन नारङ्गस्य वर्णन नान्येन कृतमित्ययोनिरिति बोध्यम्। अन्यच्छायायोनि अन्यैरुल्लिखितमूलकोऽभिनवोऽर्थ इति यावत्। यथा —'निजनयनप्रतिबिम्बैरम्बुनि बहुश' प्रतारिता कापि। नीलोत्पलेऽपि विमृशति करमर्पयितुं कुसुमलावी'॥—इति। अत्र नयननीलोत्पलयो प्रसिद्धामेवोपमामवलम्ब्य उद्भावित इत्यन्यच्छायायोनिरिति बोध्यम् (Jhalkikar) अर्थदर्शनमिति। अवर्णितपूर्वोऽयमर्थ , पूर्ववर्णितच्छायो वेति काव्यालोचनमित्यर्थ (उद्द्योत०)

The proficiency resulting from the observation of the world, studying the Kāvyas and *śāstras* is essential for the production of kāvya Thus समाधि is an essential condition of the production of काव्य and therefore cannot be a गुण —लोकशास्त्रकाव्यादिदर्शनजन्यनिपुणताया काव्यहेतुतया अर्थदर्शनाभावे काव्यशरीरमेव न निष्पद्यते इत्यर्थदृष्टे काव्यशरीरनिर्वाहकत्वमेव न तु गुणत्वमिति (विवरण०). समाधि पुनरर्थदर्शनम्। न चासौ गुण , काव्यशरीरत्वात् (काव्यशरीरकारणत्वात्)। स्वय दृष्टस्य अन्यच्छायासिद्धस्यार्थस्य यदि न दर्शन कथ तर्हि काव्यशरीरनिष्पत्ति । असाधारणशोभादायक हि गुण भवन्ति , न च काव्यशरीरनिर्वर्तकमिति (प्रदीप०)

Thus अर्थगुणs are not really गुणs and should not be given a separate treatment

The गुणs in reality pertain to रस, they pertain to शब्द only indirectly They are suggested by letters, *samāses* and diction The स्पर्श letters (letters beginning from क to म) except the letters

ट, ठ, ड, ढ, combined with the last letter of their respective group (वर्ग) (ङ्क, ञ्च, ण्ड, न्त, न्द, म्प etc.), the consonants र and ण with short vowels, simple words, compounds of medium length and harmonious diction (the diction in which the words are so arranged as to make it soft) —these are the suggesters of माधुर्य (sweetness).

The first and third letters of a group (वर्ग) combined with the second and fourth letters respectively of that group (क्ख, ड्ढ, त्थ, द्ध, etc.), conjuncts having र as their first or the second member (र्क, क्र, र्द, र्द्द, द्र etc.), any reduplicated consonant (क्क, च्च, ड्ड, त्त, द्द etc.), the entire ट-वर्ग with the exception of ण, the consonants श and ष, long compounds and bombastic diction—these are the suggesters of ओज: (florridity).

Such रसs, समासs and रचनाs (dictions), as lead to the meaning being comprehended immediately after words are heard, are the suggesters of प्रसाद. This is in accordance with Maheśvara's explanation. According to him रस is not only an आश्रय (receptacle) of गुण but its व्यञ्जक (suggester) as well. (See the commentary, p. 431). According to the Pradipakāra, the word, the *samāsa* and the diction by which the meaning is comprehended just after words are heard are the suggesters of प्रसाद.—येन शब्देन (वा ?) समासेन वा यया रचनया वा श्रुतिमात्रेण शब्दादर्थप्रत्ययः स प्रसादव्यञ्जक इत्यर्थः. The author of the Uddyota puts the whole thing in a simpler form—'the words the meanings of which are well-known and of which the mutual connection is easily comprehended on account of close proximity etc., are the suggesters of प्रसाद'.—एवञ्च प्रसिद्धार्थकत्वमासन्नत्वादिकञ्च प्रसादव्यञ्जकमित्युक्तम्.*

A departure from the above rules is allowed when the nature of the speaker, or of the subject-matter or of the form of the composition demands it. Thus, when Bhīmasena is the speaker, the diction may be bombastic, though the subject-matter is not suggestive of anger and though the form of composition is a drama in which the bombastic diction is not suitable; when the object under description is huge and awe-inspiring, even though the speaker

* शब्दास्तद्व्यञ्जका अर्थबोधकाः श्रुतिमात्रतः (दर्पण०).

be a mild person and the form of composition a drama, there may be bombastic diction ; when the form of composition is an आख्यायिका, sweet letters are not admissible even in the delineation of शृङ्गार ; when it is a कथा, even in the delineation of रौद्र exceedingly harsh letters are not to be used and in नाटक and similar works long compounds etc., cannot be allowed even when रौद्र is depicted.

CHAPTER IX.

शब्दालङ्कार (Word figures).

वक्रोक्ति (equivoque)—When a statement is construed in a sense different from that which is intended to be conveyed by the speaker, it constitutes the figure वक्रोक्ति. It may be based upon श्लेष (punning)—either सभङ्ग (involving the breaking up of words) or अभङ्ग (not involving the breaking up of words)—and upon काकु (intonation).

अनुप्रास (alliteration)—It consists in the same consonants being repeated, even though the vowels may be different.

अनुप्रास is primarily of two kinds—वर्णानुप्रास and शब्दानुप्रास. वर्णानुप्रास is again of two kinds—छेकानुप्रास and वृत्त्यनुप्रास.

छेकानुप्रास is the repetition of several consonants only once. In the verse अनङ्गरङ्ग० etc, न्द and न्त are each repeated only once.

[छेक means विदग्ध i. e., a clever person or one with an appreciative mind. छेकानुप्रास is so called from its being used by such persons. तैश्च प्रचुरमितत्प्रयोगात् (प्रदीप०)].

वृत्त्यनुप्रास consists in the repetition of one or several consonants more than once.

[वृत्ति means संघटनाव्यापार i. e., style. वृत्त्यनुप्रास is so called because by beautifying the style it helps the suggestion of a रस,—अभिरतौ रसा भाविनः । रसाभिव्यञ्जकत्वात् (प्रदीप०). वृत्तिश्च माधुर्यादिव्यञ्जकसुकुमारा

संघटनात्मा: कश्चिद् व्यापारविशेष: (विवरण०). वृत्ति: रसविषयी व्यापार:। अत्र तु तद्वती वर्णरचना वृत्ति: (साहित्यचूडामणि०)*. वृत्तिs are three in number. (1) उपनागरिका, (polished)—characterised by consonants suggestive of sweetness (माधुर्य), (2) परुषा (harsh)—characterised by consonants suggestive of florridity (ओज:) and (3) कोमला (soft)—characterised by consonants neither suggestive of sweetness nor of florridity but of प्रसाद (lucidity). कोमला वृत्ति is by some called ग्राम्या वृत्ति on account of its having no exquisite charm and thus having a resemblance to village women.—अपरैरोजोमाधुर्यव्यञ्जकातिरिक्तै: प्रसादवद्भिरक्षरै:। एतामेव केचिदतिशयितकान्तिराहित्येन ग्राम्यस्त्रीसाम्यात् ग्राम्येति वदन्ति (प्रदीप०). These three वृत्तिs are respectively called by Vāmana and his followers वैदर्भी, गौडी and पाञ्चाली].

शब्दानुप्रास consists in the repetition of शब्दs. The शब्दs repeated are the same in form and meaning *but there is difference* only in their तात्पर्य (अन्वय i. e., the syntactical relation). This अनुप्रास is called लाटानुप्रास on account of its being popular among the people of the लाट country. Now शब्दs *are either* पदs (*complete words i. e.,* verbal forms complete with terminations) or नामन्s (simple *basic* substantives). *In the alliteration of* पदs *there is repetition either of several words or of a single word and in the alliteration of* नामन्s the repetition of the नामन्s may occur (1) in the same compound, (2) in different compounds and (3) once in a compound and once in a non-compound. In the verse यस्य न सविधे दयिता etc., several words such as दवदहन and तुहिनदीधिति have been repeated. In the first half तुहिनदीधिति is उद्देश्य (subject) and दवदहन is विधेय (predicate), while in the second half दवदहन is उद्देश्य and तुहिनदीधिति is विधेय and this constitutes the difference in their तात्पर्य or अन्वय.—पूर्वार्द्धे तुहिनदीधितौ दवदहनत्वं विधेयम्। उत्तरार्द्धे तु विपरीतम्। उद्देश्यविधेयभावविपर्यासेन शाब्दबोधरूपान्वयभेदात्तात्पर्यभेदोऽत्रेति बोध्यम् (उद्द्योत०). In the verse वदनं वरवर्णिन्या: etc., there is repetition of the single word सुधाकर. In the first half it is विधेय, while in the second half it is उद्देश्य and thus the difference in तात्पर्य.—उद्देश्यविधेयभावभेदाच्च तात्पर्यभेद इति बोध्यम् (उद्द्योत०). In the verse सितकरकररुचिर विभा etc, we have the substantive कर repeated in the same compound, the substantive विभा in two different compounds and the substantive कमल in a compound and in a non-compound. Thus लाटानुप्रास is of five varieties.

* वृत्तिश्च मधुरादिरसानुगुणनियतमस्वणादिवर्णगतो रसविषयी व्यापारो व्यञ्जनाख्य: (प्रदीप०). According to Maheśvara वृत्ति means व्यञ्जना and वृत्तिगत means 'related to व्यञ्जना being its generator'—वृत्तिर्हि रसनिष्ठगुणव्यञ्जना, (वृत्तिगत:) तज्जनकतया तत्सम्बन्धीत्यर्थ:.

यमक—The repetition of a group of letters in the same order with a different meaning—where there is a meaning—constitutes यमक. [समानार्थत्वाभाववत् समानानुपूर्वीकानेकवर्णावृत्ति यमकमिति लक्षण द्रष्टव्यम् (प्रदीप०)]. In the verse सन्नारीभरणो...etc., the group of letters constituting the expression सन्नारीभरणोमाय as used originally and as repeated has meanings but they are different. In अमृत वारितवारिजविप्लव etc., the group of letters त-वा-रि has absolutely no meaning anywhere. In the expression समरमसरसोऽयम् the letters स-म-र as occurring in the beginning have a meaning viz. war, but the same letters occurring in the compound समरस have no meaning. सरो रसः etc., will not constitute यमक as the group of consonants is not repeated in the same order.

Varieties of यमक—their examples.

श्लेष—When words that are different on account of the difference in their meanings become coalesced through the sameness of pronunciation, it constitutes श्लेष. "There is the theory that words having different meanings must be regarded as different,—and also that in poetry accents do not count; and in accordance with the former theory, even though two words may be the same in their verbal form, yet they are regarded as different—and in accordance with the latter, when these two words (even though differently accented, by reason of the difference in their meanings) come to be pronounced in exactly the same manner, they are regarded as coalescing, i. e., as having their differences undiscernible ;—and when this happens, it is a case of coalescence (श्लेष)."—*Kāvyaprakāśa*, Trans. by Dr. Jha.

शब्दश्लेष is of two kinds, सभङ्ग and अभङ्ग. In सभङ्गश्लेष there is coalescence of words having different forms and thus necessitating breaking up for an understanding of their meanings. सभङ्गश्लेष is of eight kinds as it is based upon :—

(a) वर्ण (letters).—विधौ वक्रे मूर्ध्नि स्थितवति वय के पुनरमी. Here the श्लेष lies in the word विधौ which is a locative singular form of both विधि and विधु. The इकार of विधि and उकार of विधु have been transformed into औकार, though they are different वर्णs and hence it is an instance

of वर्णश्लेष [अत्र विधावित्यत्र विधिविधुशब्दयोरिकारोकारयोरौकारतां प्राप्तयोर्भेदाद् वर्णश्लेषः (प्रदीप०)].

(b) पद (words).—पृथुकार्त्तस्वरपात्रं etc. In one case the compound means पृथुकानां बालानामार्त्तस्वरस्य पात्रम्, and in another case it means पृथु बहुलं कार्त्तस्वरस्य (स्वर्णस्य) पात्रं यत्र. Here the words being different, it is an instance of पदश्लेष [पदभेदात् पदश्लेषोऽयम् (प्रदीप०)].

(c) & (d) लिङ्ग and वचन (gender and number).—In the verse भक्तिप्रह्वविलोकनप्रणयिनी etc., there is श्लेष of both लिङ्ग and वचन, the neuter dual forms and the feminine singular forms being identical [अत्र प्रणयिनी इति स्त्रियां प्रथमैकवचनं नपुंसके तद्द्विवचनं चेति लिङ्गवचनयोः श्लेषः (प्रदीप०)].

(e) भाषा (dialects).—The verse महदे etc., when taken as Sanskrit means one thing and when taken as Prakrit means another thing. Thus it is an instance of भाषाश्लेष.

(f) प्रकृति (crude forms).—In the verse अयं सर्वाणि शास्त्राणि etc., the word वक्ष्यति is the singular future (लृट्) form of both वच् and वह्, and the word सामर्थ्यकृत् means both सामर्थ्यं करोतीति and सामर्थ्यं कृन्ततीति. Hence we have here an instance of प्रकृतिश्लेष i. e., the श्लेष of two crude forms. [अत्र वक्ष्यतीति वहिवच्योर्लृटि कृदिति कृन्ततिकरत्योः क्विपि तुल्यं रूपमिति प्रकृतिश्लेषौ (प्रदीप०)].

(g) प्रत्यय (suffix).—In the verse रजनिरमणमौलेः etc., the word नन्दिता is a form of the root नन्द्. It may mean नन्दक (नन्द्+तृच्) or the condition of नन्दिन् (नन्दिन्+तल्). It should be noted here that the root in both the cases is नन्द् but the प्रत्ययs are different. Hence it is an instance of प्रत्ययश्लेष.

[नन्दिता when meaning 'the position of Nandin' is to be taken as नन्द्+णिनि+तल्. Thus in the case of तृच् it is directly added to the root and in the case of तल् another प्रत्यय intervenes. नन्दितेत्यत्र नन्दधातुरेकः अव्यवहितात्ततस्तृचप्रत्ययस्य क्वचित्प्रत्ययव्यवहितात्ततस्तल्प्रत्ययस्य भेदः, रूपञ्चैकम् (महेश्वर०)].

(h) विभक्ति (declensional and conjugational terminations).—सर्वस्वं हर सर्वस्य त्वम् [when addressed by a devotee to Śiva it means—O Hara, you are all in all to everybody ; when addressed by a thief to his son it means—you take away all the property of all men]. Here the root is हृ and the विभक्तिs only are different. Hence it is an instance of विभक्तिश्लेष.

[हर when meaning 'O Siva' is formed by adding षच् to ह and then declensional termination (vocative singular) is added to it. But when it means 'take away' it is formed by adding conjugational termination (imperative second person singular) to the root ह. The root in both these cases is ह, only the विभक्तिs are different. It should further be noted that in the case *of declensional termination there is intervention of a प्रत्यय*].

There is a ninth variety of शब्दश्लेष named अभङ्गश्लेष in which two meanings are apprehended without the expressions being split up in different ways as in सभङ्गश्लेष An example of this variety of श्लेष *is furnished by the verse* योऽसकृत् परगोत्राणाम् etc In this verse both the king (who is a highly learned man) and Indra (the king of the gods) are described The verse means —(a) The king who is the foremost of the learned men looks resplendent being capable of repeatedly destroying the allies of his enemy in a moment and bearing the marks of one who gives away hundreds of *Lotis* and (b) Indra who is the king of the gods looks resplendent being capable of cutting in a moment the wings of great mountains and bearing the character of one who strikes off with the thunderbolt.

In this verse the expressions परगोत्राणा and पक्षच्छेदक्षणक्षमः in order to yield two meanings are not to be split up differently but in the same way (पर+गोत्राणाम्, and पक्ष+छेद+क्षण+क्षम) [The case is, however, different with the expression शतकोटिदताम् It is to be split up in *different ways for the two meanings to be obtained*] There is thus सभङ्गश्लेष (more precisely प्रत्ययश्लेष and प्रकृतिश्लेष) in this expression.

It should be noted here that some words in this verse have two meanings but there being no determining factor like प्रकरण, संयोग, विप्रयोग etc , *to restrict them to* a particular meaning, both the meanings of the verse are possible Thus both the king and Indra become the objects of description and it is why there is श्लेष in this verse [एवञ्च युगपदनेकस्य प्रकरणाद्यवतारे श्लेषः, यत्र एकस्यैव तत्र व्यञ्जनेति बोध्यम् (उद्योत०)].

[We have seen in Ch. II that according to *Vākyapadīya*, when a word has several primary meanings, its range of denotation is restricted to a particular sense by such conditions as संयोग, विप्रयोग, साहचर्य, प्रकरण, लिङ्ग etc.].

of वर्णश्लेष [अत्र विधावित्यत्र विधिविधुशब्दयोरिकारोकारयोरौकारतां प्राप्तयोर्भेदाद् वर्णश्लेष: (प्रदीप०)].

(b) पद (words).—पृथुकार्त्तस्वरपात्रं etc. In one case the compound means पृथुकानां बालानामार्त्तस्वरस्य पात्रम्, and in another case it means पृथु बहुलं कार्त्तस्वरस्य (स्वर्णस्य) पात्रं यत्र. Here the words being different, it is an instance of पदश्लेष [पदभेदात् पदश्लेषोऽयम् (प्रदीप०)].

(c) & (d) लिङ्ग and वचन (gender and number).—In the verse भक्तिप्रह्वविलोकनप्रणयिनी etc., there is श्लेष of both लिङ्ग and वचन, the neuter dual forms and the feminine singular forms being identical [अत्र प्रणयिनी इति स्त्रियां प्रथमैकवचनं नपुंसके तद्द्विवचनं चेति लिङ्गवचनयो: श्लेष: (प्रदीप०)].

(e) भाषा (dialects).—The verse महदे etc., when taken as Sanskrit means one thing and when taken as Prakrit means another thing. Thus it is an instance of भाषाश्लेष.

(f) प्रकृति (crude forms).—In the verse अयं सर्वाणि शास्त्राणि etc., the word वक्ष्यति is the singular future (लृट्) form of both वच् and वह्, and the word सामर्थ्यकृत् means both सामर्थ्यं करोतीति and सामर्थ्यं कृन्ततीति. Hence we have here an instance of प्रकृतिश्लेष i. e., the श्लेष of two crude forms. [अत्र वक्ष्यतीति वहिवच्योर्लृटि कृदिति कृन्ततिकरत्यो: क्विपि तुल्यं रूपमिति प्रकृतिश्लेषौ (प्रदीप०)].

(g) प्रत्यय (suffix).—In the verse रजनिरमणमौले: etc., the word नन्दिता is a form of the root नन्द्. It may mean नन्दक (नन्द्+तृच्) or the condition of नन्दिन् (नन्दिन्+तल्). It should be noted here that the root in both the cases is नन्द् but the प्रत्ययs are different. Hence it is an instance of प्रत्ययश्लेष.

[नन्दिता when meaning 'the position of Nandin' is to be taken as नन्द्+णिनि+तल्. Thus in the case of तृच् it is directly added to the root and in the case of तल् another प्रत्यय intervenes. नन्दितेत्यत्र नन्दधातुरेक: अव्यवहिताच्चतत्तृचप्रत्ययस्य कृत-प्रत्ययव्यवहिताच्चतत्तद्धितप्रत्ययस्य भेद:, रूपञ्चैकम् (महेश्वर०)].

(h) विभक्ति (declensional and conjugational terminations).—सर्वस्वं हर सर्वस्य त्वम् [when addressed by a devotee to Śiva it means—O Hara, you are all in all to everybody; when addressed by a thief to his son it means—you take away all the property of all men]. Here the root is हृ and the विभक्तिs only are different. Hence it is an instance of विभक्तिश्लेष.

[हर when meaning 'O Siva' is formed by adding अच् to हृ and then declensional termination (vocative singular) is added to it. But when it means 'take away' it is formed by adding conjugational termination (imperative second person singular) to the root हृ. The root in both these cases is हृ, only the विभक्ति are different. It should further be noted that in the case of declensional termination there is intervention of a प्रत्यय].

There is a ninth variety of शब्दश्लेष named अभङ्गश्लेष in which two meanings are apprehended without the expressions being split up in different ways as in सभङ्गश्लेष. An example of this variety of श्लेष is furnished by the verse योऽसकृत् परगोत्राणाम् etc. In this verse both the king (who is a highly learned man) and Indra (the king of the gods) are described. The verse means :—(a) The king who is the foremost of the learned men looks resplendent being capable of repeatedly destroying the allies of his enemy in a moment and bearing the marks of one who gives away hundreds of *kotis* and (b) Indra who is the king of the gods looks resplendent being capable of cutting in a moment the wings of great mountains and bearing the character of one who strikes off with the thunderbolt.

In this verse the expressions परगोत्राणा and पक्षच्छेदक्षणक्षमः in order to yield two meanings are not to be split up differently but in the same way (पर+गोत्राणाम्, and पक्ष+छेद+क्षण+क्षमः). [The case is, however, different with the expression शतकोटिदताम्. It is to be split up in different ways for the two meanings to be obtained]. There is the सभङ्गश्लेष (more precisely प्रत्ययश्लेष and प्रकृतिश्लेष) in this expression.

It should be noted here that some words in this verse have two meanings but there being no determining factor like संयोग, विप्रयोग etc., to restrict them to a particular meaning, both the meanings of the verse are possible. Thus both the king and Indra become the objects of description and it is why there is श्लेष in this verse. [यत्र युगपदनेकस्य प्रकरणाद्यवतारे श्लेषः, यत्र ... (उद्योत०)].

[We have seen in Ch. II that according to *Vaiyakaranas* a word has several primary meanings, its range of denotation ... a particular sense by such conditions as संयोग, विप्रयोग, ...

According to Udbhaṭa both सभङ्गश्लेष and अभङ्गश्लेष which he calls शब्दश्लेष and अर्थश्लेष respectively, are regarded as अर्थालङ्कार and not शब्दालङ्कार.

His view regarding the figure श्लेष is that it consists of a coalescence either of words that are pronouncible by different efforts (प्रयत्न) on account of their accent or स्वर (उदात्त, अनुदात्त or स्वरित) being different, or of words pronouncible by same efforts on account of their accent being the same. In the former case the श्लेष is शब्दश्लेष because different words coalesce like lac and wood. [तत्राद्यः शब्दश्लेषः । स्वरितादिगुणभेदात् भिन्नप्रयत्नोच्चार्यतया भिन्नानां शब्दानां बन्धे जतुकाष्ठन्यायात् शब्दयोरेव श्लिष्टत्वात् (प्रदीप०)]. It is called also सभङ्गश्लेष because in order to obtain two meanings splitting up in different ways becomes necessary. In the latter case the श्लेष is अर्थश्लेष because *two meanings cluster* round the same word like two fruits hanging from a stem. [द्वितीयस्त्वर्थश्लेषः । स्वरितादिगुणाभेदात् एकप्रयत्नोच्चार्यतया शब्दभेदाभावात् एकवृन्तगत-फलद्वयन्यायेन अर्थयोरेव श्लिष्टत्वात् (प्रदीप०)]. It is called also अभङ्गश्लेष because even without splitting up in different ways two meanings are obtained.

[*It should be noted that the* essential factor for the figure श्लेष is *the* apprehension of different *meanings.* This is the reason why Udbhaṭa calls it *an* अर्थालङ्कार only. अर्थद्वयप्रतीतावेवालङ्कारत्वोपगमादर्थाश्रितत्वेन द्वयोरप्यर्थालङ्कारतेति द्विविधोऽप्यलङ्कारसर्वस्वकारादिभिरर्थालङ्कारमध्ये पठितः, तत् कथं शब्दालङ्कारमध्ये पठ्यते ? (प्रदीप० and उद्द्योत०)].

Udbhaṭa is further of opinion that though श्लेष is at the root of many figures like उपमा, रूपक, समासोक्ति etc., yet it only generates the idea of these figures and as such these figures are subordinate to it.

As regards the contention that श्लेष is only अर्थालङ्कार, Mammaṭa says that in order to decide whether a particular दोष or a particular गुण or a particular अलङ्कार pertains to शब्द or अर्थ, अन्वय and व्यतिरेक (and not आश्रयाश्रयिभाव) should be regarded as the only test. On this principle कष्टत्व, गाढत्व and अनुप्रास are regarded as शब्ददोष, शब्दगुण and शब्दालङ्कार respectively and अपुष्टता, प्रौढि and उपमा as अर्थदोष, अर्थगुण and अर्थालङ्कार respectively. To put the whole thing in a nutshell, when a दोष, गुण or अलङ्कार does not bear the change of word, that is, when it dis-

appears with the substitution of a synonym of the word that has caused it, then it is called शब्ददोष, शब्दगुण or शब्दालङ्कार, but when it bears a change of word, that is, when a दोष, गुण or अलङ्कार remains as such even when the word that has caused it is substituted by its synonym, then it is called अर्थदोष, अर्थगुण or अर्थालङ्कार.

In the verse स्वयं च पल्लवाताम्र—etc., there are both सभङ्गश्लेष and अभङ्गश्लेष. In the first half of the verse (which contains अभङ्गश्लेष) the word भास्वत् and in the second half (which contains सभङ्गश्लेष) the word अस्वाप are not changeable by their synonyms. Thus both सभङ्गश्लेष and अभङ्गश्लेष pertain to words and hence they are शब्दश्लेष.—[अत्र द्वयोरप्यर्थयोः भास्वत्-पदास्वापपदयोः परिवृत्त्यसहतया द्वयोरपि शब्दालङ्कारत्वमेवोचितम्, न त्वाद्यस्यार्थालङ्कारत्वम्। (प्रदीप०)].

The verse स्तोकेनोन्नतिमायाति etc., furnishes an instance of अर्थश्लेष. Here the श्लेष will be retained even if the words स्तोकेन, उन्नति etc., are substituted by their synonyms. [नन्वेवम् अर्थश्लेषः किं नास्त्येव ? न, एवमादौ ? कस्तर्हि तस्य विषयः ? यत्र पदपरिवर्तनेऽपि न श्लेषभङ्गः यथा स्तोकेनो० (प्रदीप०)].

According to Udbhaṭa the predominant figure in the verse स्वयं च पल्लवाताम्र—etc., is श्लेष and it generates the idea of उपमा. उपमा cannot be the predominant figure here because the साधारणधर्म (the common property between the उपमान and उपमेय—प्रभातसन्ध्या and गौरी) consists merely of words (same adjectives) viz., पल्लवाताम्रभास्वत्करविराजिता and अस्वापफललुब्धेहितप्रदा having different meanings when construed with the उपमान and उपमेय (गौरी and प्रभातसन्ध्या). Mammaṭa refutes this contention by saying that साधारणधर्म consisting of words may constitute उपमा just as that consisting of गुण (attribute), क्रिया (action) or both गुण and क्रिया. [साधर्म्यमात्रस्योपमात्वप्रयोजकत्वात्, तस्य चार्थमात्रगतत्ववत् शब्दमात्रगतत्वा-विशेषेण सम्भवात् (प्रदीप०)]. He quotes the authority of Rudraṭa who says that उपमा and समुच्चय are undoubtedly अर्थालङ्कार. But they are possible in passages like सकलकलं पुरमेतज्जातं सुधांशुबिम्बमिव on the basis of the sameness of word only.

It is not also correct to maintain that when the word expressive of common property is not used (e. g., कमलमिव मुखम्), we have उपमा and when it is used (e. g., कमलमिव मुखं मनोज्ञम्) we have श्लेष, for

then there would be no scope for पूर्णोपमा (in which the use of the word expressive of common property is essential).

The verse देव त्वमेव पातालम्—etc., is an instance where श्लेष is independent of उपमा or any other figure. In this verse there ere double-meaning words, and they may apply either to Viṣṇu or to the king. But as neither Viṣṇu nor the king is the object of description here, the expressive power of words is not restricted particularly to any of them by the context etc. So the figures दीपक and तुल्ययोगिता are not possible here. उपमा is also not possible on account of the absence of इव or any other similar words. So the figure in the verse is श्लेष, pure and simple.

So it is evident that as उपमा can exist without श्लेष (e.g. कमलमिव मुखम्) so can श्लेष also exist without उपमा or any other figure. श्लेष and उपमा each having a *distinct province, there* may not be any बाध्यबाधकभाव (the relation of invalidated and invalidator) between them. Thus these two figures can combine with each other as equals and when this is the case, there will arise the figure संकर. [किञ्च, येन ध्वस्तमनोभवेन इत्यादौ नास्त्येव किञ्चिदलङ्कारान्तरमित्युपमाश्लेषयोर्विभक्तोदाहरणसम्भवाद् बाध्यबाधकभावाभ्युपगमे द्वयोर्योगे संकर एवेति वरम् अभ्युपगन्तव्यम् (प्रदीप०)].

It appears on a consideration of all circumstances that the verse स्वयञ्च पल्लवाताम्र—etc., is an instance of उपमा and not of संकर. For *in* संकर *two* figures equally predominant combine. Both the figures (उपमा and श्लेष) are not equally predominant in the verse स्वयञ्च पल्लवाताम्र —etc., because here without श्लेष there is no साधारणधर्म (common property) and without साधारणधर्म there cannot be उपमा and so श्लेष serves the purpose of उपमा and as such becomes subordinate to it. According to the maxim प्रधानेन व्यपदेशा भवन्ति (the principal factor determines the name of a thing) the figure in the verse under discussion must be named उपमा on account of its predominance over श्लेष. If inspite of these considerations संकर is admitted to be the figure in this verse, then the instances like कमलमिव मुखं मनोज्ञम् also will have to be regarded as संकर and thus पूर्णोपमा will be without a province of its own.

In अविन्दुसुन्दरी नित्यं—etc., the idea of विरोध is not generated by श्लेष but the idea of श्लेष is generated by विरोध. There is no शब्दश्लेष here because it arises when there is a clear comprehension of two meanings. Here the second meaning is only hinted at and not developed, i. e., it has no connection with अन्वय. [In शब्दश्लेष a clear double meaning is a necessary condition]. Nor can it be said that just as विरोधाभास (mere semblance of contradiction), constitutes the figure विरोध, so would श्लेषाभास (semblance of pun i. e., though the pun is not developed) constitute श्लेष. [नन्वप्ररूढोऽपि श्लेषोऽलङ्कार आस्तां विरोधाभासवदिति चेत् (प्रदीप०)]. The reason is this : actual विरोध being a दोष, विरोधाभास is accepted as constituting the figure विरोध, while actual श्लेष being not a दोष, there is no occasion for श्लेषाभास to come in. [विरोधस्य वास्तवस्य दुष्टत्वादाभासस्यैवालङ्कारत्वम् , न त्वेवं श्लेषे, पुनरुक्तवदाभासादावतिप्रसङ्गादिति भावः (उद्द्योत०)].

Examples may be cited in which other figures of speech such as रूपक, व्यतिरेक, समासोक्ति etc., are predominant and serve only to indicate श्लेष.

Mammaṭa further criticises Udbhaṭa by saying that to call a particular figure of speech शब्दश्लेष and yet to include it in अर्थालङ्कार is a contradiction in terms.

[An अर्थालङ्कार rests not on the use of particular words but on meanings. किं च 'प्रभातसन्ध्येव'—इत्यादौ शब्दश्लेषस्यार्थालङ्कारत्वमिति वचनं भवतां विरुद्धम्, शब्दाश्रितत्वे तेन व्यपदेशस्य न्याय्यत्वात् (प्रदीप०)].

It should further be noted that it is beauty which constitutes अलङ्कार and beauty exists in that, be it a word (शब्द) or a meaning (अर्थ), to which the poet directs his attention and skill. [प्रतिभा शक्तिर्निपुणतैव वा । संरम्भो यत्नः । एकं विना परस्याकिञ्चित्करत्वादुभयमुपात्तम् । तथा च कविप्रतिभायत्नगोचरत्वं यत्र तत्रैव विच्छित्तिता (उद्द्योत०)]. So the substratum of beauty is either शब्द or अर्थ. When it is शब्द there is शब्दालङ्कार and when अर्थ, there is अर्थालङ्कार. It is not an argument to say that without a comprehension of the two meanings श्लेष is not comprehended and as such the words that form श्लेष ultimately depend on their meanings to give rise to the idea of this figure and therefore it should be regarded as an अर्थालङ्कार. For, then,

अनुप्रास and वक्रोक्ति also will have to be regarded as अर्थालङ्कारs on the ground that they are also dependent upon meanings that suggest रस. [रसादिव्यञ्जकस्वरूपं यद् वाच्यं तत्सापेक्षत्वेनेत्यर्थः । शङ्काव्यञ्जकार्थनिवन्धे तदनुगुणवैदर्भ्याख्यवृत्त्यनुगुणो ह्यनुप्रास उच्यते । एवं वीरादौ गौणीवृत्तिरिति तदनुगुण इत्यर्थः । वृत्ति वैदर्भ्यादिरीतिः (प्रभा०)]. Moreover, शब्दगुण is a गुण and शब्ददोष is a दोष from a consideration of अर्थ (meaning) and not merely on account of their dependence on शब्द. [When the meaning is gorgeous, ओजः is a गुण and when the meaning is delicate श्रुतिकटु is a दोष*]. On the other hand गुण, दोष and अलङ्कार that pertain to अर्थ (such as माधुर्य, अपुष्टता and उपमा) have to primarily depend on शब्द because there is no comprehension of meaning without शब्द. [So it is clear that mere dependence on शब्द or अर्थ does not determine whether a गुण, दोष or अलङ्कार pertains to शब्द or to अर्थ].

Lastly, the contention that pronouncibleness by similar efforts constitutes अर्थश्लेष is also not correct; for, then विधौ वक्रे मूर्ध्नि etc, where श्लेष rests on वर्ण (letters) would be an example of अर्थश्लेष on the ground of the two words विधौ and विधौ (the locative forms of विधु and विधि) being coalesced into one word and as such being pronouncible by the same effort.

चित्रालङ्कार and some of its varieties such as खड्गबन्ध, मुरजबन्ध, पद्मबन्ध and सर्वतोभद्र.

पुनरुक्तवदाभास (semblance of repetition)—When one and the same meaning appears to be expressed by words in diverse forms (with or without meaning), the figure is पुनरुक्तवदाभास. [एकार्थतेति एकार्थत्वावभासयोग्यशब्दतेत्यर्थः (प्रदीप०) । वस्तुतो नैकार्थत्वं किन्तु तत्त्वेन प्रतिभानमात्रमिति भावः (उद्द्योत०)]. It subsists only in words (broken or unbroken) and also in words and meanings. The figure is said to subsist in words when the words cannot be replaced by their synonyms and in meanings where such replacement is possible without spoiling the effect.

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* श्रुतिकटु is a शब्ददोष. गुणs like ओजः etc., pertain to शब्द according to Vāmana.

CHAPTER X

अर्थालङ्कार (Figures of Sense)

1. *उपमा—साधर्म्य* between two objects (उपमान and उपमेय—the object compared to and the object compared), which are distinct from each other, constitutes उपमा. [When the उपमान and the उपमेय *are the same i. e., when a thing is compared to itself, the figure* is अनन्वय. The साधर्म्य existing between कारण and कार्य (material cause and effect) does not constitute this figure]. साधर्म्य means relation *with a common property which brings home the idea of resemblance* [सादृश्यप्रयोजकसाधारणधर्मसम्बन्धो ह्युपमा, सादृश्यं चातिरिक्तः पदार्थः (उद्द्योत०)]. So in उपमा there must be four elements namely, उपमान (the standard of comparison), उपमेय (the object of comparison), साधारणधर्म (common property) and सम्बन्ध (the relation of उपमान and उपमेय with the common property). [Thus, the constituent factors of a sentence conveying उपमा are the words that *signify* these four elements. The relation of उपमान and उपमेय with the common property is signified by words like इव, यथा etc. It should be remembered that beauty is the soul of अलङ्कार and so when there *is no beauty, there is no* अलङ्कार. Thus गौरिव गवयः, घट इव पटो द्रव्यम्, घट इव पटो जातिमान् etc. will not be instances of उपमा inspite of the presence of its requisite factors].

उपमा is primarily of *two kinds—पूर्णा and लुप्ता. It is* पूर्णा when all the four elements are fully expressed and लुप्ता, when one or two or three of them are absent. पूर्णा is again of two varieties, श्रौती *and* आर्थी. *It is* श्रौती *when the relationship* of उपमान and उपमेय with the common property is expressed by particles like यथा, इव, वा, or by the affix वत् which is equivalent to इव in accordance with Pāṇini, V. I. 116. *It is* आर्थी when this relationship is expressed by words like तुल्य, सदृश etc., or by the affix वत् in accordance with Pāṇini, V. I. 115.*

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* The two rules of Pāṇini referred to are तत्र तस्येव and तेन तुल्यं क्रिया चेद्वतिः. By the former rule वति is prescribed in the sense of तत्र इव and तस्य इव (e. g., मथुरावत् स्रुघ्ने प्राकारः meaning मथुरायामिव स्रुघ्ने प्राकारः; and चैत्रवत् मैत्रस्य भावः meaning चैत्रस्य इव मैत्रस्य भावः) and by the latter, in the sense of तेन तुल्यम् if the similarity consists in action (e. g. ब्राह्मणवत् अधीते meaning ब्राह्मणेन तुल्यम् अधीते).

Though in both श्रौती and आर्थी the comprehension of the relation of उपमान and उपमेय with a common property which causes resemblance is the same, yet the difference between the two lies in the fact that in the former, the comprehension is direct i. e., obtained directly from the force of words and in the latter, it is indirect i. e., not obtained directly from the force of words but by implication. It may be said that in instances of श्रौती the words, after which यथा, इव, वा or वति in the sense of तत्र तस्येव are used, are understood to be उपमानs and as such यथा, इव etc., are regarded as the विशेषणs of उपमानs, and, therefore, they denote the connection of their meanings with the उपमानs only and not with the उपमेयs†. Though the contention is correct, yet the peculiar power of the words यथा, इव etc. is such that they, immediately on being heard, are capable of denoting such a relation both with the उपमान and उपमेय just as the genitive case shows the relation of master and servant between राजा and पुरुष in the instance राज्ञः पुरुषः, though the genitive case is a विशेषण of राजा only. It is on this account that श्रौती उपमा is so called [श्रौती शब्दगम्या].

The words तुल्य, सदृश etc., signify similarity (सादृश्यवाचक). In instances of आर्थी उपमा such as पद्मेन तुल्यं मुखम्, पद्मं तुल्यं मुखस्य and पद्मं मुखञ्च तुल्यम्, the word तुल्य signifies similarity primarily existing in मुख (उपमेय) in the first, in पद्म (उपमान) in the second, and in both पद्म and मुख (उपमान and उपमेय) in the third sentence. The ultimate meaning in every case is that there is similarity between the two objects, face (मुख) and lotus (पद्म). Now there can be no similarity between two objects unless they possess a common property. So साधर्म्य (the relation of the common property with the उपमान and उपमेय) comes to be apprehended not directly but from implication. It is on this account that आर्थी उपमा is so called [आर्थी अर्थवशलभ्या].

† A विशेषण is that which imparts a particular attribute to another thing. यथा, इव etc., impart उपमानता (a particular attribute) to words after which they are used and are, therefore, their विशेषणs. A विशेषण can show the connection of its meaning only with the thing whose विशेषण it is and not with any other thing.—यद्धि यदर्थं धर्मविशेषं प्रतिपादयति, तद् विशेषणम्। एकविशेषणं नापरत्र स्वार्थं प्रत्याययति.

Both श्रौती and आर्थी (the two varieties of पूर्णा) appear in वाक्य (sentence), समास (compound) and तद्धित (nominal affix).

Examples of :—

1. वाक्यगा श्रौती—स्वप्नेऽपि समरेषु etc. Here the उपमान (स्वाधीनपतिका), उपमेय (विजयश्री), साधारणधर्म (अपरित्याग implied by न मुञ्चति etc.) and उपमाप्रतिपादकपद (यथा—the word expressing the relation of उपमान and उपमेय with साधारणधर्म) are all mentioned but there is no समास between any two of them. Hence the उपमा is वाक्यगा श्रौती.

2. समासगा श्रौती—अत्यायतैर्नियमकारिभिरुद्धतानां etc. Here भुज is उपमान and इव is उपमाप्रतिपादकपद and they have been compounded together in accordance with Vārttika on Pāṇini, II. 4. 71. [The compound with इव as sanctioned by this Vārttika is optional and therefore Mammaṭa's reading इवेन नित्यसमासो विभक्त्यलोपः etc. appears to be wrong. It is noted by the author of उद्द्योत. He says—व्याकरणे वैकल्पिकत्वाङ्गीकाराद्वार्त्तिके तथा अपाठाच्च नित्यपदप्रक्षेपोऽप्रामाणिकः].

3. तद्धितगा श्रौती—गाम्भीर्यगरिमा तस्य etc. Here in the expression गङ्गाभुजङ्गवत्, साधर्म्य is expressed by the तद्धित affix वति which has been added in the sense of षष्ठीविभक्ति by the rule तत्र तस्येव to the word गङ्गाभुजङ्ग which is उपमान.

Examples of :—

1. वाक्यगा आर्थी—चकितहरिणलोललोचनायाः etc. Here the word सम which is उपमाप्रतिपादक being not in a compound with उपमान is to be regarded as occurring in a वाक्य and hence the उपमा is वाक्यगा आर्थी.

2. समासगा आर्थी—अवितथमनोरथपथप्रथनेषु etc. Here the word सदृश which is उपमाप्रतिपादक is compounded with उपमान (गुरुतर) and hence the उपमा is समासगा आर्थी.

3. तद्धितगा आर्थी—दुरालोकः स समरे etc. Here the तद्धित affix वति has been added to the उपमान निदाघाम्बररत्न by the rule 'तेन तुल्यं क्रिया चेद् वतिः' and hence the उपमा is तद्धितगा आर्थी.

Now, though an अलङ्कार is nothing more than beauty and there is no beauty without a suggested sense, yet a kāvya having अलङ्कार is not to be regarded either as ध्वनिकाव्य or गुणीभूतव्यङ्ग्यकाव्य (on account of its having a suggested sense) for the simple reason that beauty in kāvyas having अलङ्कार is recognized purely from

the understanding of the beauty of the expressed sense and not from the realisation of the suggested sense.

It is true that in an example cited to illustrate a particular अलङ्कार there is invariably the presence of suggestions of रस, भाव etc., or the presence of one or more other अलङ्कारs. But it should be noted that the beauty caused by that particular अलङ्कार puts into shade the beauty caused by other factors. An example of a particular अलङ्कार, if entirely devoid of other factors (such as the suggestions of रस, भाव etc., or an अलङ्कार other than that), would be extremely distasteful.

After having shown the six kinds of पूर्णोपमा the author next describes the nineteen kinds of लुप्तोपमा. In this kind of उपमा, as has already been stated, one, two or three of the requisite factors of उपमा may be absent.

When only the साधारण धर्म is omitted, लुप्ता is of five kinds: three kinds of आर्थी—वाक्यगा, समासगा and तद्धितगा and two kinds of श्रौती—वाक्यगा and समासगा.* When only the उपमान is omitted, it is of two kinds: वाक्यगा and समासगा आर्थी. When उपमाप्रतिपादकपद is omitted, it is of six kinds: (1) समासगा and (2-3) as caused by the affix क्यच् used in the sense of कर्म and in the sense of अधिकरण, (4) by the affix क्यङ् used in the sense of कर्त्ता and (5-6) by the affix णमुल् used in the sense of कर्त्ता and in the sense of कर्म. In these varieties there is no necessity of discussing whether they are श्रौती or आर्थी because in them words like यथा or इव and तुल्य or सदृश are absent—इह च यथादितुल्यादिविरहाच्छ्रौत्यादिविशेषचिन्ता नास्ति (दर्पण०).

So लुप्तोपमा is of 13 kinds when one of the factors is omitted.

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* With the साधारणधर्म्म omitted तद्धितगा श्रौती उपमा is impossible. Because this kind of उपमा requires the use of the तद्धित affix वति with उपमान in the sense of तत्र इव and तस्य इव. But when वति is used in this sense it is essential that the साधारणधर्म्म must be expressly mentioned. Thus when साधारणधर्म्म is omitted there cannot be तद्धितगा श्रौती उपमा.—तद्धिते तु श्रौती न, इवार्थविहितवतिरूपे एव हि तद्धिते श्रौती भवेत्। स च वतिप्रत्ययः 'तत्र तस्येव' इति पाणिनिसूत्रेण षष्ठीसप्तम्यन्तादेवोपमानपदात् विहिततया साधारणधर्म्मं एव स्वार्थान्वयबोधं जनयन् नियतमेव साधारणधर्म्मसाकाङ्क्षः—इति साधारणधर्म्मोपादानं विना तादृशस्य तद्धितस्यासम्भवात् न तत्कृत उपमाभेद इति भावः.

When the उपमाप्रतिपादकपद and साधारणधर्म are both omitted, the लुप्ता is twofold, being possible in a समास and in the affix क्विप्. When the साधारणधर्म and उपमान are omitted, then also it is of two kinds as occurring in a समास and in a वाक्य. When the उपमाप्रतिपादकपद and उपमेय are omitted, it is of one kind only being possible in the affix क्यच्.

So लुप्तोपमा is of five kinds when two of the factors are omitted.

When three factors, viz, the उपमाप्रतिपादकपद, साधारणधर्म and उपमान are omitted, the लुप्ता is of one kind only and occurs in समास

Some hold the view that लुप्तोपमा is possible also when only the उपमान remains i e, when other three factors are omitted They cite the term आय शूलिक as an example It means 'one who behaves like अय शूल (spear)' Here the उपमेय (the cruel person), साधारणधर्म (cruelty) and the उपमाप्रतिपादकपद (इव) are all omitted and only the उपमान (which is अय शूल) is mentioned According to Mammata this is not a correct view. He says that the term means not 'one who behaves like an अय शूल' but 'one who acts with an अय शूल' the term अय शूल meaning क्रूर आचार (cruel behaviour) by लक्षणा.* So क्रूर आचार has been spoken of as or completely identified with अय शूल and thus the figure involved here is अतिशयोक्ति and not उपमा

Ancient rhetoricians like Rudrata and others have spoken of other varieties such as मालोपमा and रशनोपमा When one उपमेय has

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तद्धितगा उपमा is possible only when तद्धितs like वति etc, are added to the उपमान So when उपमान is absent तद्धितगा उपमानलुप्ता is not possible. —उपमानवाचकपदादेव उपमाप्रतिपादकस्य वतिप्रभृतितद्धितस्य विधानात् उपमानानुपादाने [illegible] सम्भवेन न तद्धितगा सम्भवति.

उपमानलुप्ता श्रौती also is not possible because this kind of उपमा requires the use of words इव, यथा etc They are to be used with उपमान. So when उपमान is absent there is no chance for उपमानलुप्ता श्रौती,—[illegible] श्रौती, [illegible] मानान्वितत्वैव स्वार्थबोधकत्वनियमेन उपमानानुपादाने तेषामप्युपादानासम्भवात्.

* The suffix ठञ् cannot be added to the word [illegible] in its primary sense but only in its secondary sense—अय शूलदण्डाजिनाभ्यां ठक्ठञौ ([illegible] ५.२.७६)। अय शूलदण्डाजिनशब्दौ सौत्रोपायद्रव्यपीर्तौ। अय शूल[illegible] [illegible] तदभिधानात् (तत्त्वबोधिनी)

several उपमानs, the figure is मालोपमा. It is of two kinds—when the साधारणधर्म is one and the same with all the उपमानs and when it is different with each उपमान.

If an उपमेय at one stage is turned into an उपमान at the next stage, having another उपमेय, which again is turned into an उपमान and so on, the figure is रशनोपमा.

Mammaṭa says that they have not been described because in the first place thousands of such varieties may be made out and secondly these varieties may come under the varieties already enumerated.

2. अनन्वय—when one and the same object appears in a single sentence as both उपमान and उपमेय, i. e., when an object is compared to itself in order to convey the idea that it has not its like, the figure is अनन्वय. [Examples—नितम्बिनी सैव नितम्बिनीव, तद्विलासा इव तद्विलासाः].

3. उपमेयोपमा—when two objects mutually become उपमान and उपमेय to one another in two different sentences in order to convey the idea that there is no third thing to which they could be compared, the figure is उपमेयोपमा (reciprocal comparison). [Example—कमलेव मतिर्मतिरिव कमला].

4. उत्प्रेक्षा—when a thing under description (प्रकृत or उपमेय) is imagined to be identical with a thing which is not under description (अप्रकृत or सम or उपमान) but similar to it, the figure is उत्प्रेक्षा.

[प्रकृतस्योपमेयस्य समेनोपमानेन सह एकरूपतया (तादात्म्येन) यत् सम्भावनं सा उत्प्रेक्षा उत्प्रेक्षा-नामकोऽलङ्कार इति सूत्रार्थः. The term सम्भावन is explained as उत्कटैककोटिकः सन्देहः. Doubt presupposes two alternatives or sides (कोटिs) When two sides are equally powerful, the notion is one of सन्देह, pure and simple (अयं स्थाणुर्वा भवेत्, पुरुषो वा—the thing visible is either a post or a man). When one side is finally accepted and the other side rejected the notion is one of निश्चय (अयं स्थाणुरेव न पुरुषः—the thing visible is certainly a post and not a man). When one is more powerful than the other i. e., when the mind leans more to one side than to the other, it is a case of सम्भावन (अयं प्रायेण स्थाणुरेव भवेत्—most probably the thing visible is a post). In उत्प्रेक्षा the mind leans more to the उपमान than to the उपमेय. Example—लग्ना मन्ये ललिततनु ते पादयोः पद्मलक्ष्मीः. Here the beauty of the girl's feet is उपमेय. According to the speaker, there is hardly any doubt that the beauty visible before him, is not the

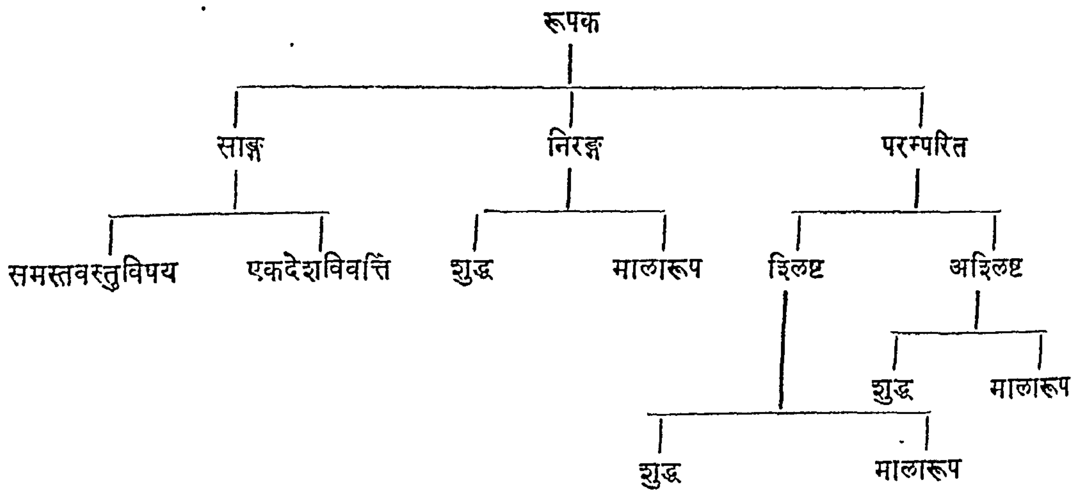
beauty of the feet but the beauty of the lotus or in other words, probability attaches more to the उपमान than to the उपमेय.]

5. ससन्देह—when an object under description (प्रकृत or उपमेय) is doubted to be something else (अप्रकृत or उपमान) and the property differentiating them is either stated or not stated, the figure is ससन्देह. [The doubt must be based upon similarity and poetical. इतो गता सा क गता न जाने गेहं गता मे हृदयं गता वा—here there is a doubt but it is not based upod similarity. अयं स्थाणुर्वा पुरुषो वा—here the doubt is based upon similarity but not set up by poetic genius]. The differentiating properties may either exist in उपमेय or उपमान, and as has been said, may either be expressly stated or not stated. In the verse अयं मार्त्तण्डः किं etc. the quality of being carried by seven horses does not exist in the king (उपमेय) but in the sun (उपमान). In 'ललित सविलास' etc. the quality of sweet and elegant speech exists in मुख (उपमेय) but not in इन्दु or सरसिज (उपमान). In the former example, the भेद or वैधर्म्य or व्यावर्त्तक (differentiating property) is उपमाननिष्ठ and in the latter, उपमेयनिष्ठ. It should be noted that when the भेद is उपमाननिष्ठ, the doubt is निश्चयगर्भ (having निश्चय or certainty in the middle) and when it is उपमेयनिष्ठ, the doubt is निश्चयान्त (having certainty at the end).

[In the verse अयं मार्त्तण्डः किं etc. there is at first a doubt that the bright figure is the sun. Then there is a certainty that he is not the sun on account of his being carried by a single horse. What he is, is not certain, only what is certain is that he is not the sun. Then the doubt arises that he is the fire. This doubt also is removed and the certainty is that he is not the fire. Then arises another doubt. So here in the process of cognitions there is doubt in the beginning, doubt at the end but a sort of negative certainty (caused by the व्यावर्त्तकधर्म or वैधर्म्य existing in the उपमान) in the middle. Thus the अलङ्कार is निश्चयगर्भसन्देह. In the verse इन्दुः किं क कलङ्कः etc. at first there is doubt whether the thing seen is the moon or anything else. The doubt is set at rest and a certainty arises by some peculiar property (व्यावर्त्तकधर्म) of the उपमेय. Hence the अलङ्कार is निश्चयान्तसन्देह. Bhaṭṭa Udbhaṭa ignores निश्चयान्तसन्देह on account of the fact that in this variety of सन्देह, निश्चय is not suggested as in निश्चयगर्भ but directly expressed by some such word as निश्चित, अवधारित etc. and thus there is no charm.—बाधास्य संशयस्य अन्ते एव निश्चयेन निश्चितत्वमनुचितमिति निश्चयान्तस्थले निश्चयस्य वाच्यत्वम् आवश्यकम्, तस्य वाच्यत्वे च न तादृशचमत्कारित्वम्—विवरण०.]

In both these verses the differentiating properties (भेद or वैधर्म्य, whether उपमाननिष्ठ or उपमेयनिष्ठ) are expressly stated. In the verse अस्याः सर्गविधौ etc. they have not been so stated.

6. रूपक—when in order to indicate extreme likeness between उपमान and उपमेय they are represented as non-different, or, in other words, when there is superimposition (आरोप) of the विषयिन् (उपमान) on the विषय (उपमेय), the विषय not being denied (as in अपह्नुति) the figure is रूपक. [अभेदप्राधान्ये आरोपे आरोपविषयानपह्नवे रूपकम्]. रूपक has eight varieties and they are shown in the following table :—



(1) साङ्ग—when the विषयिन् or the principal उपमान and its accessories are superimposed on the विषय or the principal उपमेय and its accessories respectively, the रूपक is साङ्ग. It is समस्तवस्तुविषय when all the आरोप्यमाणs i. e., the विषयिन् and its accessories (the objects which are super-imposed) are all directly expressed by words and none of them is left to be implied and एकदेशविवर्त्ति when some of them are expressed and some left to be implied [एकदेशे विशेषेण वर्त्तते इत्येकदेशविवर्त्ति, विशेषेण वर्त्तते शब्दोपात्तत्वेन वर्त्तते इत्यर्थः]. In the verse ज्योत्स्ना-भस—etc. कापालिकी (which is the विषयिन् or the principal उपमान) and her accessories भस्म, अस्थि etc., have been superimposed on रात्रि and its accessories ज्योत्स्ना, तारका etc. respectively. Further, the आरोप्यमाणs are all expressed directly by words. Hence the verse is an illustration of समस्तवस्तुविषयसाङ्गरूपक.

[Though the compound expressions रात्रिकापालिकी भस्मज्योत्स्ना etc. may be construed as expressive of उपमा, yet the property अन्तर्धानव्यसनरसिकत्व (delight-

ing in vanishing from view) being peculiar to कालाविद्री which is आरोपित (super-imposed) the figure is रूपक. Similarly in instances like मुखपद्मं गन्धं वहति the property गन्ध being peculiar to पद्म, there is रूपक. In instances like मुखपद्मं सौन्दर्यं धत्ते, however, सौन्दर्य being possible to be found both in मुख and पद्म, there is संकर of उपमा and रूपक].

In the verse जस्स रणन्तेउरए etc., the super-imposition of अन्तःपुर on रणक्षेत्र is directly expressed, while the fact of मण्डलाग्रलता and रिपुसेना being नायिका and प्रतिनायिका respectively is implied i. e., comprehended only through the force of the meanings of the words used. Thus the रूपक being explicit only in one part is एकदेशविवर्ति.

(2) निरङ्ग—when there is super-imposition only of the principal उपमान, the accessories or subordinate elements being not referred to at all, the figure is निरङ्गरूपक. [निरङ्गम् अद्वितीयम्, तच्छुद्धमेवेत्यर्थः (प्रदीप०). अद्वितीयम् अङ्गाङ्गिभावहीनमित्यर्थः, केवलस्यैव रूपणादित्याशयः (उद्द्योत०)]. It is either शुद्ध or मालारूप. In the verse कुरङ्गीवाङ्गानि etc., लतिका is superimposed on प्रेम and there is no superimposition of any of the accessories (अङ्ग) of the former on those of the latter. Hence there is शुद्ध निरङ्गरूपक. When several उपमानs are super-imposed upon a single उपमेय the figure is मालारूप निरङ्गरूपक. In the verse सौन्दर्यस्य तरङ्गिणी etc., several उपमानs, such as तरङ्गिणी etc., are super-imposed upon a single उपमेय i. e., प्रिया. It should further be noted that there is no super-imposition of any of the accessories (अङ्ग) of any of the several उपमानs on those of the उपमेय.

(3) परम्परित—when one superimposition becomes the cause of another superimposition desired to be described, the figure is परम्परितरूपक. परम्परितरूपक is thus made up of two रूपकs, one being the cause of the other. In the रूपक which is the cause, the उपमान and the उपमेय may either be coalesced into a single word ([illegible]) or both may be distinctly mentioned (अश्लिष्ट). In the example [illegible] हंस, the superimposition of मानस (the lake) on मनस् (the mind), is the cause of superimposition of हंस on राजन्; for, there is no other similarity between राजन् and हंस except the fact that they both live in मानस (the king living in the mind of the learned and the swans living in the मानस lake). Here the words मानस (the lake) and मनस् (the mind) have been, coalesced into one word and hence the रूपक [illegible]

is श्लिष्टपरम्परित. In the example आलानं जयकुञ्जरस्य the superimpositi of कुञ्जर on जय is the cause of the superimposition of आलान on भु The words जय and कुञ्जर being distinct from each other, the रूपक अश्लिष्टपरम्परित. Each of these again has two varieties viz., केवल an मालारूप. Thus परम्परित is of four kinds.

Though it is true that in श्लिष्टपरम्परित the words on which th श्लेष rests (such as मानस in the above example) cannot be replaced by its synonym and other words (such as हंस) can be so replaced, and thus this अलङ्कार being both a शब्दालङ्कार and an अर्थालङ्कार should have been mentioned along with शब्दार्थालङ्कारs such as पुनरुक्तवदाभास in chap. IX, yet it has been mentioned here along with अर्थालङ्कारs in accordance with usage established by earlier writers on poetics.

7. अपह्नुति—when the उपमेय is denied i. e., represented as unreal and in its stead the उपमान is affirmed i. e., represented as real, the figure is अपह्नुति. अपह्नुति is either शाब्दी or आर्थी. In शाब्दी अपह्नुति the denial of the उपमेय is distinctly expressed by words, while in आर्थी the denial is implied, the implication being caused by the use of words synonymous with कपट or परिणाम. In the verse अवाप्तः प्रागल्भ्यं— etc., कलङ्क which is उपमेय is denied distinctly by the words नैवायं कलङ्कः. Thus the figure here is शाब्दी अपह्नुति. In the verses वत सखि etc. and अमुष्मिँल्लावण्यामृतसरसि etc., भृङ्ग and रोमावलि which are उपमेयs are denied, the denial being implied by the word छलेन in the former case and परिणमति in the latter. Thus the figure in these verses is आर्थी अपह्नुति.

8. श्लेष—when in a single sentence there are several meanings the figure is श्लेष. [The distinction between शब्दश्लेष and अर्थश्लेष is that in the former the श्लिष्ट word is not capable of being replaced by a synonym and in the latter it can be so replaced].

9. समासोक्ति—when owing to some properties common to both प्रकृत (the object meant to be described) and अप्रकृत (the object not meant to be described), अप्रकृत is suggested from प्रकृत, the figure is समासोक्ति. In the verse लहिऊण etc., the word जयलक्ष्मी itself cannot mean कान्ता (lady-love), but this meaning is suggested from the properties such as वाङ्स्पर्शलाभ etc., which are common to both.

10. निदर्शना—when the non-existence of any relation between *two things* (whether two वाक्यार्थs or two पदार्थs) implies similarity, the figure is निदर्शना. In the verse क सूर्यप्रभवो वंशः etc., there is no relation between two वाक्यार्थs viz., the describing of the solar dynasty and the crossing of an ocean by a raft. This non-relation leads on to the meaning 'the describing of the solar dynasty by my limited intelligence is as difficult as the crossing of an ocean by a raft'. Thus the figure in this verse is वाक्यार्थनिदर्शना. In the sentence गिरिर्न्द्र [illegible] वालेन्द्रलीलां वहति (this mountain bears the beauty of an elephant) occurring in the verse [illegible]—etc. there is पदार्थनिदर्शना because there is no relation here between two पदार्थs viz., गिरिलीला and करीन्द्रलीला (the beauty of a mountain and the beauty of an elephant); and the sentence means, therefore, that the mountain bears a certain beauty which is just like the beauty of an elephant—[illegible] लीलाम्' इत्युपमायां पर्यवस्यति. There is [illegible] निदर्शना also and the verse दोर्भ्यां तितीर्षति etc. is an instance of it.

There is another kind of निदर्शना where the connection between an action and its cause is indicated by the action itself. In the verse उच्चैः पतनाय etc., the action of falling indicates a connection between itself and its cause viz., the acquisition of a high position by a worthless man. [अत्र [illegible] प्राप्तिरूपस्य कारणस्य च [illegible]] This kind of निदर्शना is called [illegible] by some rhetoricians.

11. अप्रस्तुतप्रशंसा—when from the description of [illegible] (an object not intended to be described) प्रस्तुत (the object intended to be described) is implied, the figure is अप्रस्तुतप्रशंसा [[illegible] वर्णना सा प्रस्तुताश्रया प्रस्तुतार्थप्रतिपादिका चेत् [illegible]]. This figure is thus the opposite of [illegible] प्रस्तुतनिबन्धनेऽप्रस्तुतप्रशंसा, [illegible] There must be some relation between the [illegible] which is implied and the अप्रस्तुत which implies it, otherwise anything might be implied from anything. The relation between the two may be one of cause and effect, of general and particular and of similarity. When the relation is that of cause and effect, there are two [illegible]

may be implied from the effect or the effect from the cause. There are two varieties also when the relation is that of general and particular—either the general may be implied from the particular or the particular from the general. There are no varieties, however, when the relation is that of similarity. Thus अप्रस्तुतप्रशंसा is of five kinds.

(a) In the verse याताः किं न मिलन्ति सुन्दरि etc., what is प्रस्तुत is the question 'do you postpone your journey?' The answer to this question is implied from the narration of the cause of postponement. (b) In the verse राजन् राजसुता etc., what is प्रस्तुत is the fact of the king's enemies having fled away from their houses on hearing of his projected march against them and this is implied from the effects of their fleeing away. (c) In the verse एतत्तस्य मुखात् कियत् etc., what is प्रस्तुत is the general fact that foolish people mistake an insignificant thing for a valuable thing and feel aggrieved at its loss and this is implied from a particular instance cited. (d) In the verse सुहृद्वधू-बाष्प etc., what is प्रस्तुत is the importunity to kill a particular enemy and this is implied from the statement of a general fact. (e) The implication of प्रस्तुत from अप्रस्तुत on the ground of similarity may be founded on श्लेष, समासोक्ति and सादृश्यमात्र (mere resemblance). It is founded on श्लेष when the words signifying both the विशेष्य and विशेषणs are all श्लिष्ट i. e., possess two meanings and on समासोक्ति when the words signifying the विशेषणs alone are श्लिष्ट.—तुल्ये प्रस्तुते तुल्याभिधाने त्रयः प्रकाराः—विशेषणविशेष्यवाचिनां सर्वेषामेव श्लिष्टत्वस्य, विशेषणमात्रवाचिनो वा श्लिष्टत्वस्य, श्लेषाभावेऽपि सादृश्यमात्रस्यैव वा प्रकृताक्षेपहेतुत्वात् (प्रदीप०).

(i) In the verse पुंस्त्वादपि प्रविचलेत् etc., the विशेष्य (पुरुषोत्तम) and the विशेषणs (पुंस्त्वादपि etc.) are all श्लिष्ट. Here from the विशेष्य पुरुषोत्तम is first understood Viṣṇu, because this is the usual meaning of the word. But Viṣṇu being अप्रस्तुत what is प्रस्तुत, namely, the noblest of men is implied through श्लेष. [अत्र पुंस्त्वादित्यादिविशेषणानां पुरुषोत्तमेनेति विशेष्यस्य च श्लेषात् सत्पुरुषप्रतिपत्तिः (प्रदीप०).] The figure in this verse is not श्लेष, pure and simple, on account of the two meanings not being understood simultaneously—Viṣṇu, the conventional meaning of the word पुरुषोत्तम being understood first and then being understood the etymological meaning 'the noblest of men,' through the force of श्लेष —न च श्लेष एवायम्, 'अवयवशक्तेः समुदायशक्तिर्बलीयसी' इति न्यायात् प्रागविष्णुपस्थितौ मा-

पुरुषस्याक्षेपेणैवोपस्थितेः, श्लेषसत्त्वेऽपि अप्रस्तुतस्य प्रथमोपस्थित्यैवाप्रस्तुतप्रशंसात्वात् (प्रदीप०)].
(ii) In the verse येनास्यभ्युदितेन चन्द्र—etc. what is meant to be described is the conduct of an impoverished person and this is implied from the description of चन्द्र. Here the implication is founded on समासोक्ति because only the विशेषणs are श्लिष्ट and not the विशेष्य (चन्द्र). (iii) In the verse आदाय वारि परितः etc., what is प्रस्तुत is the nature of a spendthrift and this is implied from the description of a thing bearing close resemblance to a spendthrift, viz., the ocean (represented as a spendthrift). This variety of अप्रस्तुतप्रशंसा, namely, where the implication of प्रस्तुत from अप्रस्तुत rests on the ground of similarity, is, again, three-fold according as the expressed meaning is possible, impossible and partly possible and partly impossible. Where the expressed meaning is possible, there is no need of super-imposition of the thing which is implied on the thing which is directly expressed; where the expressed meaning is impossible such a super imposition becomes necessary; where the expressed meaning is partly impossible and partly possible such a super-imposition becomes partly necessary and partly unnecessary.

(i) In the verse अब्धेरम्भः स्थगित—etc., what is प्रस्तुत is that the king, who happens to be of wicked disposition, should remain prosperous and this is implied from the description of an imaginary condition of ocean. The expressed sense is possible here and there is no need of superimposition.

(ii) In the verse कस्त्वं भोः etc., what is प्रस्तुत is the condition of a low-born person whose gift has been refused *by a qualified* recipient and this is implied from the wretched condition of a tree described by itself. The expressed sense, *namely, the description* of the condition of a tree by itself, is impossible and so what is implied must be superimposed on *it*.

(iii) In the verse सोऽपूर्वरसनाविपर्ययविधिः etc., what is प्रस्तुत is the attachment of a devoted *servant to* his unappreciating master and this is implied from the description of a black bee which does *not desert the elephant to whom it* was attached before. Here रसनाविपर्यास, श्रवणकटुत्व and मद in reference to elephant are not the causes which can justify the desertion of the elephant by the bee. Thus

the expressed meanings being impossible as regards these, there is necessity of the superimposition of a devoted servant on the bee —the above, if taken in reference to a master, being adequate causes for a devoted servant to leave him. कर्णचापल is a just cause for a bee to leave the elephant and thus the expressed meaning being possible there is no need for any super-imposition in this case.

12. अतिशयोक्ति—(1) When the विषयिन् (i. e., उपमान or अप्रस्तुत) swallows up the विषय (i. e., उपमेय or प्रस्तुत), or in other words, when on account of the विषय not being expressed in words at all, there is a notion of complete identity between the विषय and the विषयिन्; (2) when the विषय is represented as different from a thing of the same class i. e., from a thing with which it has no difference; (3) when there is assumption of an impossible idea brought in through the use of words meaning 'if' such as यदि, चेत् etc.; and (4) when there is a reversal of the order of cause and effect, the figure is अतिशयोक्ति. The first variety consists in the description of things different from each other as non-different (भेदेऽप्यभेदः) and the second variety in the description of things not different from each other as different (अभेदेऽपि भेदः). In the verse कमलमनम्भसि etc., कमल, कुवलय and कनकलतिका, though different from मुख, नेत्र and कान्ता respectively, have been spoken of as identical with i. e., non-different from them. In the verse अण्णं लडहत्तणअं etc., the loveliness of the young girl and the brightness of her body, though not respectively different from ordinary loveliness and ordinary brightness of body, have been spoken of as different from them. The third variety* stands for both असम्बन्धेऽपि सम्बन्धोक्तिः (assumption of connection between two objects though there is no connection between them) and सम्बन्धेऽप्यसम्बन्धोक्तिः (assumption of non-connection between two objects though there is a connection between them). In the verse राकायामकलङ्कं—etc., in the first half, a connection is conceived between the moon and the absence of stain though there is no connection between them and in the second half, absence of connection between the face and the moon is

* प्रस्तुतस्य यदन्यत्वम् has been explained also as प्रस्तुतस्य अन्यवस्तुत्वेनाध्यवसायः i. e., when the विषय is represented as different from what it is, then also there is अतिशयोक्ति. Example—तस्याः सखे नियतमिन्दुसुधाम्रणालज्योत्स्नादि कारणमभून्मदनश्च वेधाः.

brought in by the use of the word पराभव though there is a connection of similarity between the two. [राकायाम् अकलङ्कमित्यस्य पूर्वार्द्धे पूर्णेन्दौ कलङ्काभावस्यासम्बन्धे सम्बन्धः कल्पितः, उत्तरार्द्धे साम्यसम्बन्धसम्भवेऽपि तदसम्बन्धः पराभवपदेन सूचितः। यथयोक्तावित्युपलक्षणम् उक्तप्रकारद्वयस्य (उद्योत०)]. The fourth variety occurs when in order to show the efficacy of the cause, the effect is described as preceding the cause or appearing simultaneously with it. In the verse हृदयमधिष्ठितमादौ etc, the effect, viz., the falling in love with the नायक precedes the cause, viz , the fact of seeing him. [अत्र कारणस्य कान्ताधिष्ठानस्य शीघ्रकारित्वं वक्तुं कार्यस्य कन्दर्पाधिष्ठानस्य प्रथममुक्तिरिति कार्यकारणयोः पौर्वापर्यरूपा अतिशयोक्तिरियम् (उद्योत०)]. In the verse सममेव समाक्रान्तं द्वयं द्विरदगामिना। तेन सिंहासनं पित्र्यं मण्डलञ्च महीभृताम् ॥—the cause, viz., the ascending the throne and the effect, viz , the attacking of the kingdoms of other kings occur simultaneously. [अत्र सिंहासनाक्रमणं कारणम्, महीभृन्मण्डलाक्रमणं कार्यम्। अत्र सममेव न तु पूर्वापरभावेन प्रतीतेः पौर्वापर्यविपर्ययरूपा अतिशयोक्तिः (उद्योत०)].

13. प्रतिवस्तूपमा—when one and the same common property is expressed twice in two sentences, the sense of the one constituting उपमेय and that of the other constituting उपमान, the figure is प्रतिवस्तूपमा. * [The common property is to be expressed in the उपमेयवाक्य and उपमानवाक्य in different words, since the repetition of the same word would give rise to the fault कथितपदत्व]. In the verse देवीभावं गमिता etc., by the first half is expressed the impropriety of reverting to the position of an attendant and by the second half that of enjoying a jewel marked with the figure of a god. The sense of the first half constitutes उपमेय and that of the second half उपमान. Impropriety (अनौचित्य) which is the common property is mentioned in both the halves but in different words. The figure is found in a series (माला) also and the verse, यदि दहत्यनलोऽत्र etc., is an example of it.

* The figure is significantly so called because there is उपमा (common property) expressed in प्रतिवस्तु (each sentence)—प्रतिवस्तु प्रतिवाक्यार्थमुपमा साधारणधर्मो यस्याम्—इति व्युत्पत्तेः (कुवलयानन्द०). Mammaṭa, in explanation of the name of the figure, says—वस्तुनो वाक्यार्थस्य उपमानत्वात् प्रतिवस्तूपमा. On this उद्योत remarks—एवञ्च उपमेयत्वमपि वाक्यार्थस्येति ध्वनितम्. The उपमेयवाक्य are more than one in मालाप्रतिवस्तूपमा and so the words द्वि and द्वय in the definition are explained as signifying 'more than one' i. e., two or more—अत्र 'द्वि'-'द्वये' इत्यनेकोपलक्षणम्, मालायामपि गमनात् (प्रदीप०).

[The figure differs from उपमा in that in उपमा the resemblance is between the senses of two words and it is expressed, while in प्रतिवस्तूपमा the resemblance is between the senses of sentences (which may be two or more than two) and that too is implied. (उपमायां तु पदार्थयोः साम्यम्, तच्च वाच्यम्, अत्र तु वाक्यार्थयोः, तदपि गम्यमेवेति ततो भेदः (विवरण०). The difference between प्रतिवस्तूपमा and दृष्टान्त is that in the former the attribute (साधारणधर्म) of the उपमेय and उपमान is one and the same but is expressed in different words in the उपमेयवाक्य and उपमानवाक्य and establishes similarity between their senses, while in the latter the attributes of the उपमान and उपमेय are different but being similar to each other serve to establish similarity between the senses of the उपमेयवाक्य and उपमानवाक्य. In other words, there is वस्तुप्रतिवस्तुभाव between the attributes in प्रतिवस्तूपमा but in दृष्टान्त there is बिम्बप्रतिबिम्बभाव between them. वाक्यार्थयोर्वाक्यार्थानां वा उपमासम्पादकस्य एकस्यैव धर्मस्य विभिन्नशब्दोपात्तत्वं प्रतिवस्तूपमा (विवरण०). प्रतिवाक्यं विभिन्नस्यापि साधारणधर्मस्य तुल्यत्व-तया वाक्यार्थयोरुपमासम्पादकत्वं दृष्टान्तालङ्कारः (विवरण०). अत्र तु साधारणधर्मस्य वस्तुप्रतिवस्तुभावेन निर्देशः दृष्टान्ते तु बिम्बप्रतिबिम्बभावेन । एकस्यैव धर्मस्य पृथक् शब्दाभ्यामुपादानं वस्तुप्रतिवस्तुभावः (उद्योत०). द्वयोर्धर्मयोरुपादानं बिम्बप्रतिबिम्बभावः (प्रदीप०). वस्तुतोभिन्नयोरप्युपमानोपमेयधर्मयोः परस्परसादृश्या-दभिन्नयोः पृथगुपादानं बिम्बप्रतिबिम्बभावः (सुधासागर०). The difference between प्रतिवस्तूपमा and निदर्शना is that in the former, the साधारणधर्म is mentioned and the senses of the sentences are independent of each other, while in निदर्शना, the साधारणधर्म is not mentioned and the senses of the sentences are independent of each other.— निदर्शनायां साधारणधर्मस्यानुपन्यासः वाक्यार्थयोः सापेक्षत्वञ्च ; अत्र (प्रतिवस्तूपमायां) तु साधारण-धर्मस्य वस्तुप्रतिवस्तुभावेन निर्देशः वाक्यार्थयोः निरपेक्षत्वञ्च (Jhalkikar). The difference between प्रतिवस्तूपमा and अर्थान्तरन्यास is that in the former, there is the relation of उपमान and उपमेय between the sentences, while in the latter, the relation is one of समर्थक (supporter) and समर्थ्य (supported).—अर्थान्तरन्यासे तु समर्थ्यसमर्थकभावो विवक्षितः, अत्र (प्रतिवस्तूपमायां) पुनरुपमानोपमेयभावः].

14. दृष्टान्त—When there is बिम्बप्रतिबिम्बभाव between the उपमेय and उपमान, between their accessories and attributes, the figure is दृष्टान्त. [प्रकृतवाक्यार्थघटकानाम् उपमानादीनां साधारणधर्मस्य च बिम्बप्रतिबिम्बभावे दृष्टान्तः (रसगङ्गा-धर०) । तत्र उपमेयस्य उपमानेन सह बिम्बप्रतिबिम्बभावः, तत्सम्बन्धिनां तत्सम्बन्धिभिः, साधारणधर्मस्य तु साधारणधर्मेणैवेति विवेकः]. When two ideas are represented as extremely similar to each other, so much so that one seems to be the reflection of another, बिम्बप्रतिबिम्बभावः (the relation of the image and its reflection) is said to exist between them. We ordinarily use the expression 'this is my face' in reference to the reflection of the face in the mirror though actually the face and the reflection are different from each other. [लोके हि दर्पणादौ बिम्बप्रतिबिम्बस्य भेदेऽपि मदीयमेवात्र वदनं संक्रान्तमित्यभेदेनाभिमन्यते । अन्यथा हि प्रतिबिम्बदर्शने कृशोऽहं स्थूलोऽहमित्याद्यभिमानो नोदीयाद्, भूषणविन्यासादौ च नायिका नाद्रियेरन् (उद्द्योत०)]. The relation of

उपमेय and उपमान is established by the figure between the senses of the two sentences and the उपमानवाक्य illustrates the उपमेयवाक्य. The उपमानवाक्य may be called the दृष्टान्तवाक्य (the sentence containing the illustration) and the उपमेयवाक्य the दार्ष्टान्तिकवाक्य (the sentence for which illustration is given). The figure is significantly named दृष्टान्त because it serves to help the ascertainment of the meaning of the दार्ष्टान्तिकवाक्य by the दृष्टान्तवाक्य. [दृष्टान्तवाक्ये गृहीतसहचारेण दार्ष्टान्तिकार्थप्रामाण्यनिश्चयात् (उद्द्योत०). दार्ष्टान्तिके सन्दिग्धस्यार्थस्यात्र निश्चयदर्शनादयं दृष्टान्तः (Mallinātha). निश्चय प्रस्तुतार्थस्य निःसन्देहा प्रतीतिः, सोदाहरणवाक्येन प्रतिपद्यमानो ह्यर्थः हेत्वाकाङ्क्षानिवृत्त्या असंशयमेव प्रतीयते। तदियं सञ्ज्ञा योगरूढिः. (विवरण०)]. दृष्टान्त is of two kinds—the illustration is either based on साधर्म्य (similarity) or on वैधर्म्य (contrast). The verse त्वयि दृष्ट एव तस्याः etc. is an example of the former and the verse तवाहवे साहसकर्मशर्मणः etc., of the latter kind.

[दृष्टान्त is not उपमा on account of the absence of the use of words like यथा, इव etc. दृष्टान्त differs from अर्थान्तरन्यास because in अर्थान्तरन्यास, सामान्य (a general proposition) is supported by विशेष (a particular proposition) and विशेष by सामान्य, while in दृष्टान्त, सामान्य is supported by सामान्य and विशेष by विशेष. It differs from निदर्शना because in निदर्शना there is no mention of साधारणधर्म, while in दृष्टान्त साधारणधर्म is mentioned. Moreover, in दृष्टान्त the two sentences are independent of each other but in निदर्शना one is dependent on the other.—न चायोपमा, यथेवादिशब्दाभावात्। नाप्यर्थान्तरन्यास, सामान्यविशेषभावाभावात्। अत एवोक्तं टीकाकारैः, अत्र सामान्यं सामान्येन विशेषो विशेषेण वा समर्थ्यते, अर्थान्तरन्यासे तु सामान्यं विशेषेण विशेषो वा सामान्येन समर्थ्यते इति तयो भेद (Jhalkikar). (नापि निदर्शना) तत्र (निदर्शनायाम्) साधारणधर्मानुपन्यासात्, अत्र वाक्यार्थयोः सम्यार्थे निरपेक्षत्वात्, निदर्शनायां तत्रापि सापेक्षत्वाच्च (उद्द्योत०)].

15 दीपक—When an object under description (प्रकृत) and an object not under description (अप्रकृत) are connected with the same property in the shape of an action (क्रिया) or an attribute (गुण) mentioned only once, the figure is दीपक. The figure is significantly called दीपक because the word expressive of the common property though occurring in connection with one word (e. g., that signifying प्रकृत), illumines i. e , shows its connection with another word also (e g., that signifying अप्रकृत), just as a lamp which though meant to illuminate one particular object, throws its light upon other objects also [प्राकरणिकाप्राकरणिकयोर्मध्यादेकत्र निर्दिष्टः समानो धर्मः प्रसङ्गेनान्यत्रोपकारात् दीपकं ...दीपसादृश्येन दीपकाख्यामुपगतोऽयमर्थः (अलङ्कारसर्वस्व०) दीप इव दीपकम्। संज्ञायां कन्। दीपसादृश्यं च प्रकृताप्रकृतप्रकाशकत्वेन बोध्यम् (रसगङ्गाधर०)]

[The connection of प्रकृत and अप्रकृत with the same property leads to similarity between them. *It is, however, only suggested*; *for*, without understanding this similarity *the sense of the sentence may* be made out and as such similarity is not understood first. Herein lies its difference from the figure उपमा *in which similarity* is expressed by some such word as इव, यथा etc. उपमाप्रतीतिं विना वाक्यार्थस्य पर्यवसानान्नोपमा प्रधानं बोध्यते किन्तु व्यज्यते इति नात्रोपमा (विवरण०) प्रकृताप्रकृतयोः सजातीयधर्मसम्बन्धस्योपमायां पर्यवसानादिति भावः। सा चोपमा व्यङ्ग्यैव, वाचकविरहात् (उद्योत०). *A kāvya having* दीपक should be regarded as गुणीभूतव्यङ्ग्यकाव्य and not as ध्वनिकाव्य though similarity is suggested there, *for the charm* lies not in similarity which, though suggested, serves only to heighten the charm of the expressed sense.—व्यङ्ग्याया अप्यस्याः वाच्योपकारकत्वात् गुणीभूतव्यङ्ग्यत्वमेव, न तु ध्वनित्वम्। अतोऽत्र नोपमाशङ्का (उद्योत०). In the figure दीपक the property connecting प्रकृत and अप्रकृत, though only one, is not mentioned twice and there are not two sentences. Here is its difference from प्रतिवस्तूपमा and दृष्टान्त—एकस्यापि धर्मस्य द्विरुक्तिः वाक्यद्वयस्याभावेन च न प्रतिवस्तूपमा-दृष्टान्तौ (विवरण०). The distinction between दीपक and तुल्ययोगिता is that in the former प्रकृत and अप्रकृत things and in the latter either प्रकृत *things* or अप्रकृत things are connected with the same property.—प्रकृताप्रकृतयोरुभयोरपि साधारणधर्मस्य सकृदुपादाने दीपकम्, प्रकृतानामेव अप्रकृतानामेव वा साधारणधर्मस्य सकृदुपादाने तुल्ययोगिता इत्यनयोर्भेदः (Jhalkikar)].

In the verse किवणाणं धनं—etc. there is क्रियादीपक as the same क्रिया viz., स्पृश्यन्ते connects both प्रकृत and अप्रकृत viz., शुनः *on the* one hand and धनम्, फणमणिः and केसराः on the other. In the verse श्यामलाः प्रावृषेण्याभिर्दिशो जीमूतपङ्क्तिभिः। भुवश्च सुकुमाराभिर्नवशाद्वलराजिभिः—there is गुणदीपक as श्यामल which is a गुणवाचक word *connects* both प्रकृत and अप्रकृत (दिशः and भुवः).

There is *another* kind of दीपक named कारकदीपक in which a single कारक (substantive) occurs in connection with several verbs. In the verse नवपरिणया वधूः etc. there is कारकदीपक, as several verbs such as स्विद्यति, कूणति etc. occur in connection with a *single* कारक (वधूः or शयने).

मालादीपक is regarded by एकावली, अलङ्कार-सर्वस्व and साहित्यदर्पण as a separate figure. Mammaṭa seems to regard it as a variety of दीपक. It consists in many objects (प्रकृत and अप्रकृत) being connected with the same property and each preceding object helping each succeeding one. In the verse सङ्ग्रामाङ्गणमागतेन भवता etc. there is मालादीपक inasmuch as the same property (आसादन) is connected with many objects viz. कोदण्ड, शर etc. and each preceding object

helps each succeeding object—the bow helps the arrows to reach the head of the enemy, the arrows help the head of the enemy to reach the earth and so on.

In कारणमाला each preceding object is represented as the cause of each succeeding object, while in मालादीपक the relation between them is that of the helper and the helped.

16. तुल्ययोगिता—When several objects, they being all प्रकृत or they being all अप्रकृत, are connected with the same property whether a गुण or a क्रिया, the figure is तुल्ययोगिता. It is to be made clear that उपमा must be implied in it as in दीपक.—औपम्यस्य गम्यत्वे पदार्थगतत्वेन प्रस्तुतानाम् अप्रस्तुताना वा समानधर्म्माभिसम्बन्धे तुल्ययोगिता (अलङ्कारसर्वस्व०) औपम्य चात्र गम्यम्, तत्प्रयोजकसमानधर्म्मोपादानात्, वाचकाभावाच्च (उद्द्योत०); प्रस्तुताना तथान्येषा केवल तुल्यधर्मतः। औपम्य गम्यते यत्र सा मता तुल्ययोगिता (प्रताप०). *The figure is significantly so called as there is a connection of the same property with several things.*—तुल्यधर्मेण योगो जातोऽस्यामिति अन्वर्थनामा तुल्ययोगिता (एकावली). In the verse पाण्डुक्षाम वदन—etc. the common property viz., the act of indicating disease connects वदन, हृदय and वपु. which are all meant to be described.—अत्र प्रकृताना विरहिणीवदनादीनामेव धर्मत्वेनावेदनाख्यो धर्म उपात्तः, नतु उपमान(=अप्रकृत)-रोगधर्मतया (प्रदीप०) Similarity is implied between these प्रकृत objects on account of having a common property viz., the act of indicating disease. In the verse कुमुदकमलनील—etc., in the first half दृक् (eyes) is प्रकृत; कुमुद, कमल and नीलनीरज are अप्रकृत and they are all connected by the common property अधिक्षेप (censure) implied by the word हा. This common property implies a similarity between them. In the second half वदन is प्रकृत; अमृत, अमृतरश्मि and अम्बुजन्मा are all अप्रकृत and they are connected by the common property प्रतिहतत्व (subjugation) which implies a similarity between them.

17. व्यतिरेक—When the उपमेय is described as dissimilar i. e., superior to the उपमान, the figure is व्यतिरेक. According to Rajanaka Ruyyaka (author of the अलङ्कारसर्वस्व) superiority of the उपमान over the उपमेय also constitutes this figure He, following Rudrata, cites the verse क्षीण. क्षीणोऽपि etc. as an illustration of superiority of the उपमान (चन्द्र) over the उपमेय (यौवन) Mammata refutes this view viz.,

that superiority of the उपमान over उपमेय constitutes व्यतिरेक. He says that in the verse क्षीण: क्षीणोऽपि etc. the relation of उपमान and उपमेय does not exist between the moon and youth but between the unsteadiness of the former and that of the latter. What is intended to be said is that the unsteadiness of youth is greater than the unsteadiness of the moon and hence actually there is superiority of the उपमेय over उपमान and not of the उपमान over उपमेय.*

There are twenty-four varieties of व्यतिरेक. (1) When the ground of superiority of the उपमेय over उपमान and the ground of the inferiority of the उपमान to उपमेय are both mentioned. (2-4) When the ground of superiority of the उपमेय over उपमान is not mentioned, when the ground of inferiority of the उपमान to उपमेय is not mentioned, when both of them are not mentioned. (1–12) Each of these four varieties is of three kinds according as the relation of उपमान and उपमेय is directly expressed by words like इव, यथा etc., (शाब्द) indirectly expressed by words like तुल्य, सदृश etc., (आर्थ) or implied from words like जयति, अभिभवति etc. (आक्षिप्त). (13–24) These twelve varieties become twenty-four as there are श्लिष्ट or अश्लिष्ट words in them.

Examples of these twenty-four varieties.

Just like मालाप्रतिवस्तूपमा, there may be मालाव्यतिरेक also with its numerous varieties.

Other varieties are also possible in which words like इव, यथा etc., तुल्य, सदृश etc., and जयति, अभिभवति etc., being all absent, औपम्य (the relation of उपमान and उपमेय) is implied by श्लिष्टविशेषणs (विशेषणs having double meanings). In the verse स्वच्छात्मतागुण—etc., the श्लिष्टविशेषणs (स्वच्छात्मतागुणसमुल्लसितेन्दुबिम्ब and बिम्बप्रभाधर) bring out औपम्य between मधु (उपमान) and आनन (उपमेय). औपम्य between two things may be implied even by विशेषणs which could have been coalesced into one but are used separately in connection with each of them. In the verse अमृतममृतं क: सन्देह:—etc., (quoted in ch. vii) the quality of sweetness

* नह्यत्र चन्द्रयौवनयो: सादृश्यं किन्तु तत्क्षययो:। तत्र चन्द्रक्षयस्य वृद्धिबाध्यतया न्यूनत्वम्, यौवनक्षयस्याबाध्यतया आधिक्यम् (उद्योत०) For a detailed discussion of the verse, see *Darpaṇa*, ch. x (under the figure व्यतिरेक).

(मधुरत्व) has been spoken of अमृत etc. and दशनच्छद separately, though by different words, औपम्य between them being implied thereby. —तत्रोपमानभूतेष्वमृतादिषु उपमेयेऽधरे चातिमधुरत्व पृथगुपात्तम्, प्रियादशनच्छदादन्यत् यत् स्वादु स्यादिति भङ्ग्या तस्यातिस्वादुत्वप्रत्ययात् (प्रभा०)

18 आक्षेप—When what is intended to be said is denied or suppressed for the purpose of conveying विशेष (a special idea), the figure is आक्षेप (suppression). The suppression must not be real but only apparent. When the suppression is real there is no आक्षेप. The आक्षेप is of two kinds, as it pertains to what is about to be said or what has already been said The विशेष that is conveyed by the apparent suppression consists in what is about to be said being incapable of being described or in what has already been said being too well known The विशेष is not to be expressed in words but to be implied—निषेध इव निषेधाभास इति यावत्, शब्दगत्या निषेधेऽपि अर्थगत्या विधेरेव प्रतिपत्तेः (प्रदीप०) इह प्राकरणिकोऽर्थः प्राकरणिकत्वादेव वक्तुमिष्यते, तथाविधस्य विधानार्हस्य निषेध कर्तुं न युज्यते । स कृतो बाधितस्वरूपत्वान्निषेधायते इति निषेधाभास सम्पन्न (अलङ्कारसर्वस्व०) यत्र तु निषेधस्य स्वार्थ एव विश्रान्ति न तत्र आक्षेप इति (तरल०). विशेषस्य चात्र शब्दानुपात्तत्वाद् गम्य एव । वक्ष्यमाणविषये अशक्यवक्तव्यत्व विशेष, उक्तविषये अतिप्रसिद्धत्व विशेष (सारबोधिनी) In the verse ए एहि किंपि etc, what is intended to be said is the extreme pang of separation borne by the girl It is about to be mentioned but suppressed in order to indicate the idea that it is simply indescribable —अत्र विरहजनितदुर्दशातिशयो वक्ष्यमाणो निषिद्ध (प्रदीप०). अत्र विरहदुर्दशातिशयो वक्ष्यमाणो वक्तुमशक्यतया निषिद्ध इत्याक्षेपालङ्कार (उदाहरणचन्द्रिका०). In the verse ज्योत्स्ना मौक्तिकदाम etc, what is intended to be said is that cool appliances serve only to increase the pang of separation and in order to indicate the idea that the fact is too well-known, their delineation is suppressed but after they have been mentioned.—अत्र न ब्रूमहे इत्युक्तो निषेधो विरहे शीतलाना दाहकत्वस्यातिप्रसिद्धत्व व्यनक्ति (सारबोधिनी०) अत वियोगिनीनां ज्योत्स्नादि स्फुलिङ्गायते इत्यस्यातिप्रसिद्धत्व विशेष व्यञ्जयितु ज्योत्स्नादीनुक्त्वा तत्कथन प्रतिषिद्धमित्याक्षेपालङ्कारोऽयम् (Jhalkikar)

19. विभावना—When an effect is stated as happening in the absence of its cause, the figure is विभावना Now an effect without a cause is an impossible idea. So what is done in विभावना is that by

a striking mode of speech the effect is represented to have no cause. Really speaking, there is a cause though it is not the well-known one and as such only to be guessed by the cultured.—वस्तुतस्तु कारणप्रतिषेधे कार्यकथनं विभावना। न च विरोधः स्वाभाविकत्वस्य कारणान्तरस्य वा विभावनात् (प्रदीप०). कारणेति प्रसिद्धकारणेत्यर्थः। सूत्रे क्रियते अनेनेति व्युत्पत्त्या क्रियाशब्दः कारणपरः इति भावः (उद्योत०). अप्रसिद्धकारणं विदग्धमात्रवेद्यं कारणम्, एवञ्च प्रसिद्धकारणनिषेधेऽपि तत्कार्यरूपस्य व्यक्तिः (प्रकाशनम्—कथनम्) विभावनालङ्कार इत्यर्थः (Jhalkikar). The name विभावना is significant, for it means 'that in which something (a cause other than the well-known one) has to be surmised.'—विभाव्यते कारणान्तरं यस्याम् (अलङ्कारचन्द्रिका०). सिद्धकारणाभावे सूक्ष्मकारणवशात् कार्योत्पत्तिविशिष्टतया कार्यभावनाद् विभावना (अलङ्कारसर्वस्व०). In the verse कुसुमितलताभिर्—etc., feeling pain, turning aside and swerving round are represented as taking place in the absence of their respective causes. There is, however, a cause, not of course well-known, which produces these effects and it is the separation from the beloved.

20. विशेषोक्ति—When inspite of the presence of some or even all the well-known causes, the effect is represented as non-appearing, the figure is विशेषोक्ति.—कारणेषु सत्सु फलावचः कार्याभावकथनं विशेषोक्तिः। कारणेषु प्रसिद्धहेतुषु। अत्र बहुत्वमविवक्षितम् 'सूत्रे लिङ्गवचनमतन्त्रम्' इति न्यायात्. The nonproduction of the effect serves the purpose of manifesting some speciality. The उद्योत explains the name विशेषोक्ति as 'a statement meant to bring home something special'—विशेषं कञ्चित् प्रतिपादयितुमुक्तिरित्यर्थः. विशेषोक्ति is of three kinds—अनुक्तनिमित्ता (when the reason of the non-appearance of the effect is not mentioned), उक्तनिमित्ता (when the reason is mentioned) and अचिन्त्यनिमित्ता (when the reason is inconceivable).

(a) In the verse निद्रानिवृत्तावुदिते etc., though the causes viz., sation from sleep, rising of the sun etc., are there, yet the effect viz., moving away from embrace does not follow. The reason of the effect not following viz., the depth of the woman's feelings is not mentioned.

(b) In the verse कर्पूर इव दग्धोऽपि etc., though the cause viz., burning of the body is there, yet the effect viz., being incapacitated does not follow. The reason of the effect not following viz., the irrepressibleness of prowess is mentioned.

(c) In the verse स एकस्त्रीणि जयति etc, though the cause viz., destruction of the body is there, yet the effect viz., destruction of power does not follow. The reason of the effect not following is not conceivable but to be known from the śāstras.

[It is clear that there is contradiction (विरोध), though apparent, in both विभावना and विशेषोक्ति caused by the violation of the law of causation. Then how can they be distinguished from विरोधाभास in which also there is apparent contradiction between two objects? Now what occurs in विभावना and विशेषोक्ति is this: in the former कारणाभाव (absence of cause) is real because it is a matter of fact and कार्य (effect) is only poetically fancied and thus unreal. So in विभावना, कारणाभाव is stronger and कार्य is weaker, or in other words, कारणाभाव is बाधक and कार्य is बाध्य. The case is just the reverse in विशेषोक्ति i. e., here कार्य is बाधक and कारणाभाव is बाध्य. But in विरोधाभास both the objects are equally powerful and each of them becomes both बाधक and बाध्य— विभावनायां कारणाभावेनोपनिबध्यमानत्वात् कार्यमेव बाध्यत्वेन प्रतीयते। विशेषोक्तौ तु कार्याभावेन कारणमेव। इह त्वन्योन्यं द्वयोरपि बाध्यत्वमिति भेदः (दर्पण०)].

21. यथासंख्य—When things mentioned in a particular order are connected with things mentioned symmetrically with that order, the figure is यथासंख्य.

[It should be noted that in यथासंख्य there is not the least play of poetic genius and it is nothing more than the absence of the fault called अपक्रम which arises when the order in which things should have been mentioned is violated, e. g., कीर्तिं प्रतापो भवतः सूर्यश्चन्द्रमसाविव. This is why some rhetoricians object to its being called a figure. *Uddyota* has, however, that there is some strikingness when things mentioned in a particular order are referred to symmetrically with that order in the same sentence and it is this strikingness which creates a charm. न यथासंख्यमलङ्कारः, दोषाभावमात्रत्वात्। उद्दिष्टानां क्रमेणानुनिर्देशे ह्यक्रियमाणेऽपक्रमाख्यो दोषः प्रसज्येत (अलङ्कारविमर्शिनी). यथासंख्यमलङ्कारमध्ये गणितं तावत् बहवोऽपि सहन्ते तु विभाव्यताम्। न ह्यस्मिन् कोऽपि कविप्रतिभानिर्वर्तितचमत्कारो नास्ति ... (रसगङ्गाधर०). यद्यपि कविप्रतिभानिर्वर्तितचमत्काराभावादस्य नालङ्कारत्वम्, तथापि एकत्र पदे क्रमशः क्रमागतवैचित्र्यादलङ्कारत्वमिति, (उद्योत०)].

22. अर्थान्तरन्यास—When either through similarity (साध˚ through dissimilarity (वैधर्म्य) a general proposition is sup, by a particular proposition or a particular proposition is s by a general proposition, the figure is अर्थान्तरन्यास.

a striking mode of speech the effect is represented to have no cause. Really speaking, there is a cause though it is not the well-known one and as such only to be guessed by the cultured.—वस्तुतस्तु कारण-प्रतिषेधे कार्यकथनं विभावना। न च विरोधः स्वाभाविकत्वस्य कारणान्तरस्य वा विभावनात् (प्रदीप०). कारणेति प्रसिद्धकारणेत्यर्थः। सूत्रे क्रियते अनेनेति व्युत्पत्त्या क्रियाशब्दः कारणपरः इति भावः (उद्द्योत०). अप्रसिद्धकारणं विदग्धमात्रवेद्यं कारणम्, एवञ्च प्रसिद्धकारणनिषेधेऽपि तत्कार्यरूपस्य व्यक्तिः (प्रकाशनम्—कथनम्) विभावनालङ्कार इत्यर्थः (Jhalkikar). The name विभावना is significant, for it means 'that in which something (a cause other than the well-known one) has to be surmised.'—विभाव्यते कारणान्तरं यस्याम् (अलङ्कारचन्द्रिका०). सिद्धकारणाभावे सूक्ष्मकारणवशात् कार्योत्पत्तिविशिष्टतया कार्यभावनाद् विभावना (अलङ्कारसर्वस्व०). In the verse कुसुमितलतामिर्—etc., feeling pain, turning aside and swerving round are represented as taking place in the absence of their respective causes. There is, however, a cause, not of course well-known, which produces these effects and it is the separation from the beloved.

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(a) In the verse निद्रानिवृत्तावुदिते etc., though the causes viz., cessation from sleep, rising of the sun etc., are there, yet the effect viz., moving away from embrace does not follow. The reason of the effect not following viz., the depth of the woman's feelings is not mentioned.

(b) In the verse कर्पूर इव दग्धोऽपि etc., though the cause viz., burning of the body is there, yet the effect viz., being incapacitated does not follow. The reason of the effect not following viz., the irrepressibleness of prowess is mentioned.

(c) *In the verse* स दग्ध्वापि [illegible] *etc., though the cause viz., destruction of the body is there, yet the effect viz., destruction of power does not follow. The reason of the effect not following is not conceivable but to be known from the Śāstras.*

[It is clear that there is contradiction (विरोध), though apparent, in both विभावना and विशेषोक्ति caused by the violation of the law of causation. Then how can they be distinguished from विरोधाभास in which also there is apparent contradiction between two objects? Now what occurs in विभावना and विशेषोक्ति is thus in the former कारणाभाव (absence of cause) is real because it is a matter of fact and कार्य (effect) is only poetically fancied and thus unreal. So in विभावना, कारणाभाव is stronger and कार्य is weaker, or in other words, कारणाभाव is बाधक and कार्य is बाध्य The case is just the reverse in विशेषोक्ति i e, here कार्य is बाधक and कारणाभाव is बाध्य But in विरोधाभास both the objects are equally powerful and each of them becomes both बाधक and बाध्य — विभावनायां कारणाभावेनोपनिबध्यमानत्वात् कार्यमेव बाध्यत्वेन प्रतीयते । विशेषोक्तौ तु कार्यभावेन कारणाभावः । इह त्वन्योन्यं द्वयोरपि बाध्यत्वमिति भेदः (दर्पण०)]

21. यथासंख्य—When things mentioned in a particular order are connected with things mentioned symmetrically with that order, the figure is यथासंख्य

[It should be noted that in यथासंख्य there is not the least play of poetic genius and it is nothing more than the absence of the fault called [illegible] which arises when the order in which things [illegible] is violated, e g, कीर्तिप्रतापौ भवतः सूर्याकुमुदयोः [illegible] object to its being called a figure [illegible] there is some strikingness when things mentioned [illegible] to symmetrically with that order [illegible] which creates a charm [illegible]

[illegible]

22. [illegible]

things [illegible]

[illegible]

[illegible]

[In दृष्टान्त and प्रतिवस्तूपमा a particular proposition is supported by another particular proposition. Moreover, in प्रतिवस्तूपमा the relation between the two sentences is one of उपमान and उपमेय ; while in अर्थान्तरन्यास the relation is that of समर्थ्य and समर्थक. In काव्यलिङ्ग the relation of general and particular does not exist—दृष्टान्तप्रतिवस्तूपमयोस्तु विशेषेण विशेषस्य समर्थनमिति ततो (अर्थान्तरन्यासतः) भेदः। काव्यलिङ्गे तु न सामान्यविशेषभावः (प्रभा०). प्रतिवस्तूपमायामुपमानोपमेयभावो विवक्षितः, इह तु समर्थ्यसमर्थकत्वं विवक्षितमिति ततोऽस्य भेदः (सारबोधिनी०)].

23. विरोध—When two things are described as contradictory, though there is no contradiction between them, the figure is विरोध. विरोध (contradiction) may either be प्ररूढ or अप्ररूढ. It is प्ररूढ when it cannot be explained away i. e., when it is real. This constitutes a fault. It is अप्ररूढ when it can be explained away i. e., when it is not real but apparent. It is this sort of विरोध which constitutes the figure विरोध.—स च प्ररूढः अप्ररूढश्च, प्ररोहश्च बाधबुद्ध्यनभिभूतत्वम्। तद्वैपरीत्यमप्ररोहः। तत्राद्यो दोषस्य विषयः द्वितीयश्चालङ्कारस्य (रसगङ्गाधर०).

Now contradiction may be described to exist between—

(i) जाति and जाति ;

(ii) जाति and गुण ;

(iii) जाति and क्रिया ;

(iv) जाति and द्रव्य ;

(v) गुण and गुण ;

(vi) गुण and क्रिया ;

(vii) गुण and द्रव्य ;

(viii) क्रिया and क्रिया ;

(ix) क्रिया and द्रव्य ;

(x) द्रव्य and द्रव्य ;

So the figure विरोध has ten varieties.

Examples in order.

रसगङ्गाधर remarks that there is no charm in the division of विरोध into ten varieties. There should only be two varieties: (1) pure (शुद्ध) and (ii) श्लेषमूल (based on श्लेष).—वस्तुतो जात्यादि-भेदानामहृद्यत्वात् शुद्धत्वश्लेषमूलत्वाभ्यां द्विविधो ज्ञेयः.

[The example of the first variety of विरोध is मृणालवलयादिदवदहनराशिः. It is evident that अभेद (non-difference) appears to exist between मृणालवलयादि and दवदहनराशि as between मुख and चन्द्र in the example मुखं चन्द्रः and so it may be said that मृणालवलयादिदवदहनराशिः is rather an example of रूपक and not of विरोध. The author of the उद्योत notes it and makes the following remark—नन्वेवमभेदारोपमूलकं रूपकमेव न विरोधः। अन्यथा 'मुखं चन्द्रः' इत्यत्रापि विरोध एव स्यादिति चेन्न, अत्र विरोधोत्थापनार्थमभेदस्य विवक्षितत्वेऽपि तस्यान्यार्थमुपादानेनाचमत्कारित्वात्। विरहिण्यवस्थायामत्युत्कटत्वस्य प्रतिपिपादयिषितत्वेन तदनुगुणतया अन्तर्गर्भितोऽप्यर्थो विरोध एव चमत्कारितया समुल्लसतीति तस्यैवालङ्कारत्वात्। 'मुखं चन्द्रः' इत्यादौ तु चन्द्रनिष्ठाह्लादकत्वादिसकलगुणानां मुखे प्रतिपत्त्यर्थं चन्द्राभेद एव चमत्कारी न तु तत्रापि विरोधः, विवक्षितार्थाननुगुणत्वात्—इति रूपकमेव। न तु विरोधोऽलङ्कारः. The sum and substance of this remark is that in रूपक चमत्कारित्व (strikingness) lies in non-difference and in विरोध in contradiction.]

24. स्वभावोक्ति—When the action, form and other characteristics of a child, a young lady, an afflicted person, an animal, a lower class man and the like are described, the figure is स्वभावोक्ति*. The actions etc., should be such as are peculiar to the object under description and not common to it and other objects, and as are apprehended by poetic genius and not by ordinary understanding. The description should also be charming, as in the case of other अलङ्कारs.—एवञ्च यस्य कस्यचिद्वस्तुनोऽसाधारणधर्मवर्णनं स्वभावोक्त्यलङ्कार इति फलितम्। अत्रापि चमत्कृतिहेतुत्वमलङ्कारसामान्यलक्षणं प्राप्तमस्त्येव। तेन 'गोरपत्यं बलीवर्दो घासमत्ति मुखेन सः। मूत्रं मुञ्चति शिश्नेन अपानेन च गोमयम्॥' इत्यादेर्निरासः। साधारणस्वभाववर्णनस्य स्फुटत्वान्नालङ्कारत्वम्। असाधारणस्तु लोकसिद्धोऽपि प्रतिभामात्रवेद्यत्वाद् अलौकिकवद् भातीत्यलङ्कारः (उद्द्योत०).

25. व्याजस्तुति—When apparent censure ends in praise or when apparent praise ends in censure, that is, when from censure is implied praise or when from praise is implied censure, the figure is व्याजस्तुति. The name व्याजस्तुति is significant. It means व्याजेन स्तुतिः (praise by artifice) or व्याजरूपा स्तुतिः (praise which is nothing but artifice i. e., false praise)—यत्र स्तुतिरभिधीयमानाऽपि प्रमाणान्तराद् बाधितस्वरूपा निन्दायां पर्यवस्यति तत्रासत्यत्वाद् व्याजरूपा स्तुतिरित्यनुगमेन तावदेका व्याजस्तुतिः। यत्रापि निन्दाशब्देन प्रतिपद्यमाना पूर्ववद्बाधितस्वरूपा स्तुतौ पर्यवसिता भवति सा द्वितीया व्याजस्तुतिः व्याजेन निन्दामुखेन स्तुतिरिति कृत्वा (अलङ्कारसर्वस्व०). प्रमाणान्तर means 'other proofs' and 'by other proofs' in this passage is to be understood—

* 'डिम्भादेः' इत्यत्र आदिपदेन युवतिमुग्धकातरतिर्यग्भयभीतनीचादिसंग्रहः (उद्द्योत०).

particular nature of the speaker or of the person spoken to, context etc. प्रमाणान्तरादिति वक्तृवाच्यप्रकरणादिपर्यालोचनात्मनः (विमर्शिनी). Thus when it is intended to praise an object, the censure regarding it, if expressed by words, must not be taken as final, as that would go against the context etc. Similar is the case with the praise of a thing which is intended to be censured. So what happens in व्याजस्तुति is that praise or censure of a particular object being found incongruous to the context, the nature of the speaker etc., turns into censure or praise of that particular object. It deserves to be specially noted that the object regarding which censure or praise is to be understood must be the same with reference to which there was apparent praise or censure. If from the praise or censure of one object is understood the censure or praise of another, there will be no व्याजस्तुति but व्यङ्ग्यकाव्य.—इयञ्च व्याजस्तुतिर्यस्यैव वस्तुनः स्तुतिनिन्दे प्रथममुपक्रम्येते तस्यैव चेन्निन्दास्तुत्योः पर्यवसानं भवेत्तदा भवति । वैयधिकरण्ये तु न इति प्राचामलङ्कारशास्त्रप्रवर्तकानां समयः (रसगङ्गाधर०). व्याजस्तुति is distinguished from अत्यन्ततिरस्कृतवाच्यध्वनि (the ध्वनि in which the expressed sense is entirely rejected e. g., उपकृतं बहु तत्र किमुच्यते etc.), in that in अत्यन्ततिरस्कृतवाच्यध्वनि the expressed sense is not barred, it only suggests another sense when the context, the nature of the speaker etc., are taken into consideration; while in व्याजस्तुति the expressed sense is impossible because from context etc., is understood praise where it is censure and censure where it is praise.— अत एव नास्या ध्वनित्वम् । तत्र हि निर्बाधेन वाच्येन व्यञ्जनयार्थान्तरावगतिः । न चैवं प्रकृते 'उपकृतं बहु तत्र किमुच्यते' इत्यादिवदिति बोध्यम् (उद्द्योत०). अत एव नास्या ध्वनित्वम् । ध्वनौ हि निर्बाधेन वाच्येनागूरणमहिम्ना अर्थान्तरमवगम्यते (रसगङ्गाधर०). अत एवास्या ध्वनेर्भेदः । स हि विश्रान्ते वाक्यार्थे वक्तृवाच्यौचित्यपर्यालोचनबलादवगम्यते । इह पुनः प्रमाणान्तराद् बाधितः सन् वाक्यार्थः स्वयमनुपपद्यमानत्वात् परत्र निन्दादौ स्वं समर्पयति । तत्रैव प्रकृतवाक्यार्थस्य विश्रान्तेः (विमर्शिनी).

In both अप्रस्तुतप्रशंसा and व्याजस्तुति, प्रस्तुत (what is meant to be described) is implied from अप्रस्तुत (what is not meant to be described i. e., an irrelevant thing). Still there is difference between the two. व्याजस्तुति is based upon the peculiar charm of praise and censure alone. Here अप्रस्तुत is censure or praise and the प्रस्तुत which is implied from it is praise or censure. There is no relation of

cause and effect, of general and particular or of similarity between प्रस्तुत and अप्रस्तुत as in अप्रस्तुतप्रशंसा.—न चात्राप्रस्तुतप्रशंसैवास्त्विति वाच्यम्, स्तुतिनिन्दात्मकतया विच्छित्तिविशेषात्, कार्यकारणभावादिसम्बन्धाभावाच्च (उद्द्योत०).

26. सहोक्ति—When one word signifies two things through the force of a word denoting सह (along with) or, in other words, when in a sentence one word by the force of words like सह, सार्द्धम्, साकम् etc, conveys two meanings connected with two things though it principally conveys one meaning having connection with one thing, the figure is सहोक्ति. In the sentence पुत्रेण सहागतः पिता, the meaning of आगत is principally connected with पिता and subordinately with पुत्र by the rule 'सहयुक्तेऽप्रधाने'. There is thus गुणप्रधानभाव (the relation of principal and subordinate) between the words पुत्र and पिता denoted by the word सह The अन्वय of the word आगत with what is प्रधान is शाब्द (direct) and with what is गौण (अप्रधान) is आर्थ (indirect). The connection of two things, one subordinate and one principal, with the same word is the essential factor of सहोक्ति.—पुत्रेण सहागतः पिता—इत्यत्रागत इति पदमुभयान्वयागमनबोधकम्. पुत्रप्रतियोगिकसाहित्यवान् पिता आगत इति शाब्दबोध. तत्र तृतीयान्तस्य विशेषणतया गुणत्वम्, प्रथमान्तस्य विशेष्यतया प्रधानत्वम्। तथा च प्रथमान्वे आगमनस्य शाब्दोऽन्वयः, तृतीयान्वे तु सहार्थसामर्थ्यादार्थः। एवञ्च यत्र गुणप्रधानभावावच्छिन्नयोः शाब्दार्थमर्यादया एकधर्मसम्बन्धस्तत्रायमलङ्कारः (उद्द्योत०) Between the प्रधान and अप्रधान the relation of उपमेय and उपमान is intended to be conveyed. It is not a real and natural one after all The प्रधान which is in the first case-ending is उपमेय and the अप्रधान which is in the third case-ending is उपमान.—सहोक्तौ द्वयोरपि प्रकृतयोरप्रकृतयोर्वा ग्रहणात् काल्पनिकमौपम्यम्, तत्र तृतीयान्तस्य गुणभावादुपमानत्वम्, शेषस्य प्राधान्यादुपमेयत्वम् (माणिक्यचन्द्र०) उपमानोपमेयत्वं चात्र वैवक्षिकम्। द्वयोरपि प्राकरणिकत्वादप्राकरणिकत्वाद्वा। सहार्थसामर्थ्याद्धि तयोरगुल्यकक्षत्वम्। तत्र तृतीयान्तस्य नियमेन गुणत्वादुपमानत्वम्, अर्थाच्च परिशिष्टस्य प्रधानत्वादुपमेयत्वम् (अलङ्कारसर्वस्व०) In पुत्रेण सहागतः पिता there is no सहोक्ति, because there is no charm अत्रापि सूत्रे इयत्व चालङ्कारसामान्यलक्षणमाक्षिप्तमस्त्येव, येन 'पुत्रेण सहागतः पिता' इत्यादौ न सहोक्तिः (उद्द्योत०) The charm in सहोक्ति consists in its being based upon अतिशयोक्ति in which there is अभेदाध्यवसाय (identification pure and simple or grounded on श्लेष) or कार्यकारणपौर्वापर्यविपर्यय (inversion of the sequence of cause and effect. इयत्व चास्याः श्लेषमित्तिकाभेदाध्यवसानमूलत्वेन केवलाभेदाध्यवसानमूलत्वेन चातिशयेनानुप्राणितत्वे भवतीति बोध्यम्। तथा

पोक्तमभियुक्तैः—'पुत्रेण सह पिता गच्छति' इत्यादौ अलङ्काराभावात् अतिशयोक्तिमूलिकैव चमत्कार-जनिका सहोक्तिरलङ्कारः इति (Jhalkikar). तत्र नियमेनातिशयोक्तिमूलत्वमस्याः। सा च कार्यकारणप्रतिनियमविपर्ययरूपा अभेदाध्यवसायरूपा च। अभेदाध्यवसायश्च श्लेषभित्तिकोऽन्यथा वा (अलङ्कारसर्वस्व०). In the verse सह दिअहणिसाहिं etc., दीर्घत्व etc., are directly connected with श्वास etc., and indirectly with दिवसनिशा etc., through the word सह. The दीर्घत्व of श्वास is not the same as the दीर्घत्व of दिवसनिशा and they have been coalesced into one word through similarity and not through श्लेष.—अत्र दीर्घत्वादीनां श्वासादिभिरन्वयः साक्षादेव शाब्दः, दिवसनिशादिभिस्तु सहार्थान्वयबलात्। इयं धर्मयोरभेदाध्यवसायमूला (उद्योत०)*. सहाधरदलेनास्या यौवने रागभाक्प्रियः is an example of सहोक्ति based upon अतिशयोक्ति in which there is श्लेष. Here there is identity between राग meaning 'redness' and राग meaning 'love.'

27. विनोक्ति—When without a certain thing another thing is represented as *disagreeable* or *not disagreeable*, the figure is विनोक्ति. In the example अरुचिर्निशया विना शशी etc., शशी etc., are represented as disagreeable without निशा etc. न इतरः in the *kārikā* means न अशोभनः (not disagreeable) i. e., शोभनः (agreeable). The utility of the two negatives (न अशोभनः=न न शोभनः) is to express the idea that the thing under description is naturally agreeable and its disagreeableness is due to the fault of proximity of another thing without which it is quite agreeable. In the example मृगलोचनया विना etc., the prince is represented as an agreeable person without damsels. Here the sense intended to be conveyed is that the prince is naturally an agreeable person and his disagreeableness was due to the presence of damsels. एवञ्च यद्यपि शोभनत्व एव पर्यवसानं तथाप्यशोभनत्वाभावमुखेन शोभनत्ववचनस्यायमभिप्रायो यत् कस्यचिद् वर्णनीयस्याशोभनत्वं तत् परसन्निधेरेव दोषः। तस्य पुनः स्वभावतः शोभनत्वमेवेति (दर्पण०). अत्र 'शोभनः' इति वक्तव्येऽपि 'अशोभनो न'—इत्यभावमुखेनाभिधानस्यायमभिप्रायः—यत् वर्णनीयवस्तुनोऽशोभनत्वं प्रतीयते तत्परसन्निधिदोषविजृम्भितमेव, वर्णनीयस्य वस्तुनः पुनः स्वाभाविकमेव शोभनत्वमिति दर्पणाभिप्रायः (विवरण०).

Not only the word विना but all its synonyms also may

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* *For an example of* सहोक्ति *based upon* अतिशयोक्ति *in which there is* कार्यकारणपौर्वापर्यविपर्यय, see Ekāvalī, ch. vii (भङ्गामाङ्गणभूषणस्य etc.), and दर्पण, ch. x (समसेव नराधिपेन etc.).

constitute this figure.—यत्र न केवलं विनाशब्दस्य [illegible] [illegible] [illegible] विनाशब्दार्थवाचकमात्रस्य। तेन नञ्-निर्-वि-अन्तरेण-ऋते-रहित-विकलेत्यादिशब्दैः [illegible] (उद्योत०).

28. परिवृत्ति—When there is an exchange of things—the equal with the equal, the inferior with the superior and the superior with the inferior, the figure is परिवृत्ति. In the verse [illegible] etc. in the first half we have an interchange between two equal things —the wind imparts graceful movement to the creeper and takes fragrance from it. In the second half an inferior thing is exchanged for a superior one—the creeper receives (i. e., draws to itself) the eyes of travellers and gives to them mental and physical pain, perplexity etc., in return. In the verse [illegible] etc. there is an exchange of a superior thing with an inferior one—the enemies of the king receive strokes of weapons in battle and give to the king the earth in return. The equality or inequality of two things consists in both of them being agreeable or one agreeable and the other disagreeable.—[illegible] (कामधेनु). It should be noted that the exchange must not be real but only such as can be fancied by poets. When the exchange is real, there is no अलङ्कार.—दानादानव्यवहारः [illegible] [illegible] (उद्योत). [illegible] (रसगङ्गाधर०). It should further be noted that there is a conflict of opinion as to whether there should be two parties for mutual giving and taking or only one party to give up something and receive something in its stead ([illegible]). Mammata, Vidyādhara and Jagannātha favour the former view, while Rājānaka Ruyyaka and Vāmana the latter [illegible] [illegible] [illegible] [illegible] [illegible] in the [illegible] [illegible] (Vāmana).

29. भाविक—When objects past or future appear as if before our eyes through wonderful description, the figure is भाविक. In the verse आसीदञ्जनमत्रेति etc., in the first half a past object, viz., अञ्जन (collyrium) and in the second half a future object, viz. भूषणसम्भार (profusion of ornaments) are so well represented that they appear to be present. The name भाविक is significant for there is भाव i. e., intention of the poet to represent objects as occurring before our eyes though they have occurred in the past or are to occur in the future (भावः कवेरभिप्रायोऽत्रास्तीति भाविकम्). अभिप्रायः भूतभाविनोरपि प्रत्यक्षतयेव प्रतिपादनेच्छा (विवरण०). The अलङ्कारसर्वस्व says that the figure is so called because भाव (the idea which the poet wants to convey) is as it were reflected in the hearer—कविगतो भाव आशयः श्रोतरि प्रतिविम्बत्वेनास्तीति. According to Āśādharabhaṭṭa the name of the figure is due to its capacity of making objects (past and future) vividly present to the mind.—भावाय साक्षात्काराय प्रभवति भाविकमिति व्युत्पत्तिः.

[भाविक is not अतिशयोक्ति, because there is no अभेदाध्यवसाय.—नापीयमतिशयोक्तिः अन्यस्यान्यतयाध्यवसायाभावात् (अलङ्कारसर्वस्व०). न चातिशयोक्तिरलङ्कारः अध्यवसायाभावात् (दर्पण०). Uddyota observes, however, that in भाविक a relation is established between the present on one hand and the past and future on the other, though there is absolutely no relation between them (असम्बन्धे सम्बन्धः) and so, there is अतिशयोक्ति. According to some, and it is also recorded by उद्योत, अतिशयोक्ति only helps this figure.—अत्रेदं चिन्त्यम्—असम्बन्धे सम्बन्धरूपातिशयोक्त्यैव गतार्थोऽयम्, प्रत्यचासम्बन्धेऽपि तत्सम्बन्धवर्णनात्, भूतादित्वसम्बन्धेऽपि तत्सम्बन्धवर्णनाच्चेति। सा अनुप्राणिकात्वेति कश्चित्. There is difference between भाविक and भ्रान्तिमान् also. In भ्रान्तिमान् one thing is mistaken for another thing which is similar to it. In भाविक there is no mistake—the past and the future objects are not mistaken for the present objects, because the past and the future objects are described and made known as such.—न चेयं भ्रान्तिः, भूतभावित्वेनैव निर्देशात् (उद्योत०). न च भ्रान्तिमान् भूतभाविनो भूतभावितयैव प्रकाशनात् (दर्पण०). भाविक is distinct from स्वभावोक्ति as well. In स्वभावोक्ति there is a faithful description of the peculiar property of a thing in the shape of गुण or क्रिया but there is no question of the past and future objects appearing as present. In भाविक also there is a faithful description but through this description past and future objects appear as if present.—न स्वभावोक्तिः तस्य लौकिकवस्तुगतसूक्ष्मधर्मस्वभावस्यैव यथावद्वर्णनं स्वरूपम्। अस्य वस्तुनः प्रत्यचायमाणस्वरूपो विशेषोऽस्तीति (दर्पण०) न चैवं स्वभावोक्तिः, तत्र वस्तुधर्मो वैचित्र्याधायकः, इह तु कवेस्तन्निबद्धस्य वा अभिप्रायः (उद्द्योत०)].

30. काव्यलिङ्ग—When the sense of a sentence or of a single word or of several words is stated as a cause, the figure is काव्यलिङ्ग.

—वाक्यपदार्थतेति विभाग· वाक्यार्थता पदार्थता चेत्यर्थ. । पदमप्येकमनेकं चेति बोध्यम् (उद्योत०). In the verse वपु प्रादुर्भावाद् etc., अनमन (not having bowed down to Maheśa) which is the sense of the two sentences 'पुरा क्वचिदपि नाह भवन्त प्रणनवान्' and 'अग्रेऽप्यहमनतिभाक्' is represented as the cause of अपराध (sin). Hence the verse is an example of वाक्यार्थहेतुककाव्यलिङ्ग. In the verse भस्मोद्धूलन etc., the sense of सुखालोकच्छेदित्व (the quality of destroying the light of pleasure) is a cause of मोक्ष (liberation) being described as महामोह (dense darkness). सुखालोकच्छेदित्व being a compound is a single word. So it is an instance of एकपदार्थहेतुककाव्यलिङ्ग. In the verse प्रणयिसखीसलील etc. शस्त्रोपक्षेप (raising of the weapon) is the cause of भुजपात (falling of the arm) वपुषि शस्त्रमुपक्षिपत. is not a complete sentence on account of the absence of a finite verb and hence there is अनेकपदार्थहेतुककाव्यलिङ्ग.—अत्र शस्त्रोपक्षेपो भुजपाते हेतु । न चाय वाक्यार्थ, शस्त्रमुपक्षिपतः एतावन्मात्रस्य साकाक्षत्वेनावाक्यार्थत्वात् (प्रदीप०). It should be noted that the हेतु (cause) which constitutes the figure must be implied and not expressed by the third or the fifth case-ending.—गम्यमानहेतुकत्वस्यैव हेतोः सुन्दरत्वेन प्राचीनै काव्यलिङ्गताभ्युपगमात् । अत एव 'वपु प्रादुर्भावादनुमितम्' इत्यत्रे नायमलङ्कार इत्याहु (उद्योत०)

[काव्यलिङ्ग—is different from अनुमान. ज्ञापकहेतु constitutes अनुमान and कारक हेतु or निष्पादकहेतु constitutes काव्यलिङ्ग *—अत्र कारकहेतोरुक्ति, अनुमानालङ्कारे तु ज्ञापकहेतोरुक्तिरिति भेद. (कमलाकरभट्ट०). काव्यलिङ्ग is different from परिकर in that in परिकर the suggested sense arrived at from the sense of words and sentence develops the thing intended to be described, while in काव्यलिङ्ग it is the expressed sense of words and sentence which serves as a cause and thereby develops the description परिकरे पदार्थवाक्यार्थबलात् प्रतीयमानोऽर्थो वाच्योपकारकतां भजते, काव्यलिङ्गे तु पदार्थवाक्यार्थावेव हेतुभाव भजते (सुधासागर०) काव्यलिङ्ग is distinct also from अर्थान्तरन्यास. In अर्थान्तरन्यास the sentences are grammatically independent of each other. In काव्यलिङ्ग the sense of the sentence which is to be supported is grammatically dependent on the sense of the sentence which supports it. अर्थान्तरन्यासे तटस्थतयोपनिबद्धस्य हेतुत्वे पर्यवसानम् (प्रदीप०) तटस्थतयेति परस्परमनन्वितत्वेनेत्यर्थ (उद्योत०). According to Darpana there is समर्थकहेतु in अर्थान्तरन्यास which distinguishes it from काव्यलिङ्ग in which there is कारकहेतु].

31. पर्यायोक्त—When what is meant to be expressed (वाच्य) is conveyed by व्यञ्जना (power of suggestion) which is apart from वाच्यवाचकभाव (the relation between the expressed meaning and the

* In धूमेन वह्नि, धूम is ज्ञापकहेतु, in दण्डेन घट, दण्ड is कारकहेतु.

expressive word), the figure is पर्यायोक्त. The figure is significantly so called because the meaning is conveyed in another manner (पर्यायेण=भङ्ग्यन्तरेण) i. e., through suggestion.—विवक्षितमर्थं साक्षाद् अकथयित्वा प्रकारान्तरेण कथनं पर्यायोक्तम्। तदुक्तं दण्डिना—अर्थमिष्टमनाख्याय साक्षात्तस्यैव सिद्धये। यत् प्रकारान्तराख्यानं पर्यायोक्तं तदिष्यते (विवरण०)*. पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते। वाच्यवाचकवृत्तिभ्यां शून्येनावगमात्मना (उद्भट०). पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते (भामह०). पर्यायेण प्रकारान्तरेण अवगमात्मना व्यङ्ग्येनोपलक्षितं सद् यदभिधीयते तदभिधीयमान-मुक्तमेव सत् पर्यायोक्तमेवाभिधीयते इति लक्षणपदम् (लोचन०). In this figure both वाच्यार्थ (expressed sense) and व्यङ्ग्यार्थ (suggested sense) are finally the same but the वाच्यार्थ is not stated in the same terms in which व्यङ्ग्यार्थ is understood.—यत्र वाच्यार्थव्यङ्ग्यार्थयोः पर्यवसाने ऐक्यम्, केवलमुक्तिप्रतीत्योः प्रकारभेदः, तत्र पर्यायोक्तमिति फलितार्थः (विवरण०). In the verse यं प्रेक्ष्य etc. what is intended to be said is that Airāvaṇa and Indra became free from intoxication and arrogance respectively and this is the व्यङ्ग्यार्थ. This idea is the same as is directly expressed by the words 'intoxication and arrogance have renounced their love of residence respectively in Airāvaṇa's face and Indra's heart.' That a thing which is understood in one way may be understood in a different way is not something uncommon. When we see a white ox walking we have the complex idea of an ox having whiteness as its quality and motion as its action. This idea is quite different from the one which we have of the cow just when we see it in the abstract i. e., before acquiring the complex idea. In other words, we have first the निर्विकल्पकज्ञान (indeterminate knowledge) and then the सविकल्पक-ज्ञान (determinate knowledge) of the cow. In निर्विकल्पकज्ञान a thing is apprehended not as distinct from or related to other factors while in सविकल्पकज्ञान it is understood as so distinct and related.

In this figure though there is व्यङ्ग्य, it is too obvious and less charming than वाच्य, and hence it does not constitute ध्वनिकाव्य.—अत्र सन्नपि व्यङ्ग्योऽर्थः न तथा अतिशेते यथा उक्तेर्वैचित्र्यमिति न ध्वनित्वम् (विवरण०).

32. उदात्त—When there is a description of extraordinary prosperity i. e.; of prosperity which surpasses the comprehension of

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* पर्याय means प्रकार (पर्यायस्तु प्रकारे स्यान्निर्माणेऽवसरे क्रमे—विश्व०). The अलङ्कार-सर्वस्व, एकावली and दर्पण hold different views regarding this figure.

ordinary experience, the figure is उदात्त. In the verse मुक्ता केलि विसूत्रहारगलिता. etc, what is meant to be described is the extreme prosperity of the king and it is done by a hyperbolical description of the prosperity enjoyed by the learned men in his kingdom through his munificence.—अत्र विद्वद्भवनस्य मुक्तादिधनसमृद्धियोग. । तेन कर्णाटनृपतेः समृद्ध्यतिशयः (प्रदीप०) This figure consists also in the actions of the great being represented as subordinate to the subject under description. In the verse तदिदमरण्यं यस्मिन् etc., the दण्डकारण्य is the subject under description. It is therefore अङ्गी. The description of Rāma is subordinate (अङ्ग) to that of the दण्डकारण्य. The fact that Rāma who was so great used to reside in the दण्डकारण्य suggests the greatness of the latter. There is no suggestion of वीररस in the verse, because it is only a subordinate factor, the predominant factor being the दण्डकारण्य.

33. समुच्चय—Where not withstanding the presence of one cause sufficient to produce an effect, other causes which produce the same effect are mentioned, the figure is समुच्चय. In the verse दुर्वाराः स्मरमार्गणाः etc, स्मरमार्गणs (arrows of the love-god) are enough to produce the effect viz, the unbearableness of the pangs of separation. Yet in addition to this other causes, such as the love being deep, the age being young, the beloved being at a distance etc, are mentioned as producing the same effect. The causes that are mentioned as bringing about the effect may all be good, may all be bad or may be good in one way and bad in another.* The causes are good or bad as they are agreeable (sources of delight) or otherwise under a particular circumstance.

* The expression सदसद्योग may be explained in two ways —सन्तश्च असन्तश्च (द्वन्द्व) तेषां योग (combination of things some of which are good and some bad), or सन्तश्च ते असन्तश्च (कर्मधारय) तेषां योग (combination of things that are both good and bad i. e., good under one circumstance and bad under another. The acceptance of the first explanation would involve the fault known as सदसन्मिश्रता (combination of good and bad things) and प्रक्रमभङ्ग (breach of the uniformity of description) and thus affect the चमत्कार of समुच्चय [illegible] सदसद्योग न द्वन्द्वः, किन्तु कर्मधारय [illegible] (प्रभा) । शोभनाशोभनयोग [illegible] योग इति । [illegible] (उद्द्योत०)

In the example दुर्वाराः स्मरमार्गणाः etc., the causes are all bad as they give pain to a love-lorn girl. इह सदसत्त्वम् उपादेयानुपादेयतया वक्तुरभिप्रेतत्वम्। स्मरमार्गणादीनाम् असमीचीनानामेव योग इत्यर्थः। स्मरमार्गणादीनां विरहिण्याः दुःखदत्वात् अनुपादेयत्वेनासमीचीनत्वं बोध्यम् (Jhalkikar). नववयःप्रभृतीनां शोभनत्वेऽपि विरहोद्दीपकत्वेनाशोभनत्वं बोध्यम् (चन्द्रिका).

In the verse कुलममलिनं—etc., अमलिन-कुल (unblemished family) alone is sufficient to produce the effect viz., arrogance in one person and the absence of arrogance in another. Yet other causes such as gentle appearance, cultured mind etc., are mentioned as producing the same effect. Hence, there is समुच्चय. Here the causes are all good on account of their natural agreeableness.

In the verse शशी दिवसधूसरो—etc., धूसर-शशी (dim moon) is enough to produce the effect viz., the pangs of heart. Yet other causes such as the woman with faded youth, the tank devoid of lotus etc., are mentioned as producing the same effect. Hence, there is समुच्चय. Here all the first six causes viz., शशी, कामिनी, सरः, मुख, प्रभु and सज्जन are both good and bad—good in themselves but bad being associated respectively with the attributes धूसरत्व, गलितयौवनत्व, विगतवारिजत्व, अनक्षरत्व, धनपरायणत्व and सततदुर्गतत्व.—शशी स्वरूपेण सन्नपि दिवसधूसरत्वेनासन्। एवमग्रेऽपि। एवमत्र सदसतां शश्यादीनां योगः (उद्द्योत०). अत्र शशिनः स्वतः शोभनस्यापि दिवसधूसरत्वादशोभनत्वेन शोभनाशोभनरूपस्य सदृशैरेव कामिनीप्रभृतिभिः समुच्चयः (चन्द्रिका).*

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* It should be noted that in the case of the first six causes the विशेष्यs (such as शशी, कामिनी etc.) are good but the विशेषणs (such as दिवसधूसर, गलितयौवन etc.) are bad. In the case of the last cause, however, the विशेष्य (खल) is bad but the विशेषण (नृपाङ्गणगत) is good. Hence there are the faults सहचरभिन्नता and भग्नप्रक्रमता affecting the अलङ्कारत्व of the whole thing. So the figure समुच्चय is constituted by the first six instances and the seventh one is left out of consideration :—नृपाङ्गणगतः खलः इत्यत्र तु नृपाङ्गणगतत्वेन शोभनत्वम्, खलत्वेन त्वशोभनत्वमिति रीत्या सदसद्रूपतासमर्थनेऽपि तस्मिन्नंशे नायमलङ्कारः, किन्तु स्वतः शोभनस्य धर्मविशेषसम्पर्कादशोभनस्य सदसतः प्रकरणे स्वतोऽशोभनस्य खलस्य पाठात् सहचरभिन्नत्वं दोष एव। एवं सर्वत्र विशेष्यस्य शोभनत्वं विशेषणस्य त्वशोभनत्वमिति प्रक्रान्तम्, इह त्वन्यथेति भग्नप्रक्रमत्वमप्यत्र दोषः। तस्मात् 'नृपाङ्गणमसद्युतम्' इति पाठो युक्तः (चन्द्रिका), 'नृपाङ्गणगतः खलः' इति प्रत्युत क्रमभेदाद् दुष्टत्वमावहति, सर्वत्र विशेष्यस्यैव शोभनत्वेन प्रक्रमादिति (दर्पण०).

There is another kind of समुच्चय and it is constituted by the simultaneity of (a) two qualities, (b) two actions and (c) a quality and an action In the verse विदलितमकरन्दा—etc, the two qualities विमलत्व and मलिनत्व are simultaneously produced —अत्र विमलत्वमलिनत्वयोरप्यभेदेन चाभ्यां (चकाराभ्यां) समुच्चय. (उद्द्योत०). अत्र विमलत्वमलिनत्वयोर्गुणयोस्तुल्यकालतारूप समुच्चयश्चकारद्वयगम्य (चन्द्रिका). In the verse अयमेकपदे etc., there is simultaneity of two actions उपगम (coming about of the separation from the beloved) and भवन (appearance of fresh clouds) अयोपगमभवनयो क्रिययो समुच्चय (चन्द्रिका). In the verse कलुष च etc., the quality कलुषत्व and the action पतन are simultaneous —अत्र कलुषत्वपतनयोर्गुणक्रिययो समुच्चय. (चन्द्रिका) Rudrata thinks that simultaneity of two qualities, two actions or a quality and an action must be described as subsisting in two different substrata (वैयधिकरण्ये एव) while others think that the substratum should be one and the same (सामानाधिकरण्ये एव) Neither of these contentions is correct. For we meet with such recognized examples of समुच्चय as 'धुनोति चासिं तनुते च कीर्तिम्' (he blandishes his sword and spreads his fame) where the substratum of both the actions (blandishing and spreading) is one and the same, and कृपाणपाणिश्च भवान् रणक्षितौ, ससाधुवादाश्च सुरा सुरालये (you take hold of the sword with your hand in the battlefield and the gods utter words of praise in heaven) where two simultaneous actions (taking hold of the sword and uttering words of praise) are found in two different substrata.—'धुनोति तनुते' इत्येतयोरेक एव कर्ता इति न क्रिययोर्व्यधिकरणता, तथा 'रणक्षितौ भवान्, देवा सुरालये' इति कथनात् न पाणौ कृपाणसाधुवादकरणयो: क्रिययोरेकदेशता इति । तथा च गुणक्रियामात्रनिबन्धन समुच्चय इत्यङ्गीकार्यम् (विवरण०)

31 पर्याय—When one object is (भवति) or *made to be* (क्रियते) in several places in succession (क्रमेण) or when several objects are or *made to be* in one place in succession, the figure is पर्याय. The difference between भवति (is) or क्रियते (made to be) is that in one case the casual agency (प्रयोजक) is not mentioned while in the other it is mentioned —प्रयोजकानिर्देशनिर्देशाभ्यां भवतिक्रियतेपर्यायौ (प्रदीप०) (i) In the verse नन्वाश्रयस्थितिरियं—etc., the same object viz., poison is represented as being in several places in succession viz, the heart of the ocean, the throat of Śiva and the words of wicked men Here then is no mention of causal agency.—[illegible] (चन्द्रिका) । अत्र

कालकूटस्य वस्तुन एकस्यानेकत्र वासे प्रयोजकं किञ्चिदपि नोक्तमिति भवतीत्यस्योदाहरणमिदम् (प्रदीप०). The sameness of the object may either be real or fancied. In the verse बिम्बोष्ठ एव etc., the राग as found in ओष्ठ and the राग as found in हृदय are indeed different from each other but regarded as one and the same through fancy. (b) In the verse तं ताग etc., the same objects viz., the hearts of the demons are made to be in several places viz., Viṣṇu and lips and a casual agency viz., the love-god is mentioned.

(c). In the verse मधुरिमरुचिरं etc., several objects viz., nectar and poison are represented as being in one place viz., the words of the wicked. Here no casual agency is mentioned—अत्रैकस्मिन् खलवचने क्रमेणामृतविषयोः स्थितिरिति पूर्वविपरीतः पर्यायः (चन्द्रिका). (d) In the verse तद्गेहं नतभित्ति etc., several objects viz., hut and palace, cow and elephant etc., are successively made to be (as properties) in one place viz., the Brāhmaṇa. A casual agency viz., time is mentioned. —अत्रैकस्मिन् द्विजे तद्गेहमन्दिरादीनामनेकेषां क्रमेण स्थितौ दिवसैरिति प्रयोजकनिर्देशः (चन्द्रिका).

पर्याय is not the same as परिवृत्ति, for exchange (i. e., giving up of an object and acceptance of another by the same agent) is not meant to be expressed here.—विनिमयाभावात् परिवृत्तेर्भेदः (दर्पण०) पर्याय is also not to be confounded with the second variety of विशेष, for there one thing is represented as being in many places *at one and the same time*.—अत्र क्रमेणेति समुच्चयव्यावर्त्तनाय, वक्ष्यमाणविशेषालङ्कारद्वितीयभेदवारणाय च, तत्र यौगपद्यसत्त्वादिति बोध्यम् (प्रदीप०).

35. अनुमान—When the साध्य (that which is desired to be proved) and the साधन (that which proves the साध्य) are mentioned, the figure is अनुमान. साधन is nothing but the हेतु which has three characteristics viz., of being found in the पक्ष (पक्षवृत्ति), of being found in the सपक्ष (सपक्षसत्त्व) and of being not found in the विपक्ष (विपक्षव्यावृत्ति).—पक्षधर्मत्वेन अन्वयित्वेन व्यतिरेकित्वेन च त्रिरूपो हेतुः साधनपदेनोच्यते । 'पक्षसत्त्व-सपक्षसत्त्व-विपक्षासत्त्वानीति त्रीणि रूपाणि' (सारबोधिनी). साध्य is the व्यापक (व्यापक=वह्नि, धूम being व्याप्य) which has invariable relation with the पक्ष. The अनुमान must be due to poetic imagination and not real. Therefore, there is no अलङ्कार in पर्वतो वह्निमान् धूमात्.—अस्य च कविप्रतिभोल्लिखितत्वेन चमत्कारित्वे काव्यालङ्कारता (रसगङ्गाधर०). In the verse यलता लहरी—etc., the साधन is stated in the

first half and साध्य in the second half. The order may also be reversed. The strikingness remains all the same and is absolutely due to the statement of साध्य and साधन and not to the order in which they are stated. So there is no variety of this figure as Rudrata thinks. The difference between काव्यलिङ्ग and अनुमान is that in the former the हेतु is कारक, while in the latter the हेतु is ज्ञापक —यस्मात् साक्षात् परम्परया वा यत्र कारकहेतुरर्थतोऽवगम्यते तत् काव्यलिङ्गम्। निश्चितज्ञापकतया हेतु कथनमनुमानमित्येव व्यवस्था युक्ता (प्रभा)

36. परिकर—When an object is described with epithets (विशेषण) that are significant i. e., that which nourish the meaning of the विशेष्य the figure is परिकर.—साभिप्रायानेकविशेषणद्वारा यत्र विशेष्यस्यातिशयप्रतीति स परिकर इत्यर्थः. (सारबोधिनी). In the verse महौजसो मानधना etc, the epithet महौजसः indicates that the warriors are unconquerable, the epithet मानधनाः indicates that they are always careful to keep their self-respect in tact, and so on. From the plural number in the word विशेषण it is evident that many significant adjectives are necessary to constitute this figure.—विशेषणानां चात्र बहुत्वमेव विवक्षितम् (विमर्शिनी). Mammata elucidates the point thus.—epithets must always be significant, otherwise the fault named अपुष्टता would arise (cf. विलोक्य वितते व्योम्नि etc, where the word वितत is useless) From this it may be said that परिकर is not an अलङ्कार but merely the absence of the fault अपुष्टता Actually it is not so. For a number of significant epithets used in regard to a single object brings about a special charm So according to Mammata a single significant epithet causes the absence of अपुष्टता and many significant epithets constitute परिकर.

रसगङ्गाधर, प्रदीप and उद्द्योत are against this view. According to them a single significant epithet is sufficient to constitute परिकर To get rid of अपुष्टता it is not necessary that a significant epithet should be used, for it may be done by not using any epithet at all —विशेषणानेकत्व हि [illegible] नाम। [illegible] [illegible] ...एकस्यैव विशेषणस्य [illegible] वैचित्र्यम् (रसगङ्गाधर०) [illegible] अपुष्टत्व

निरस्य निर्विशेषणतयाऽप्युपपत्तेरर्थसिद्धत्वाभावात् वैचित्र्यस्य चानुभवसिद्धत्वात् (प्रदीप०)। दोषाभावस्य विशेषणानुपादानेऽपि सम्भवेन साभिप्रायैकविशेषणनिबन्धनश्चमत्कारो दुरपह्नव इति भावः (उद्योत०)*.

37. व्याजोक्ति—When something concealed is somehow brought to light and then again it is concealed by some artifice, the figure is व्याजोक्ति. In the verse शैलेन्द्रप्रतिपद्यमानगिरिजा—etc., the love (रति) that was concealed is brought to light by thrill and other indications of love and it is again concealed by the artifice that these indications are due to cold (शैत्य).—पुलकवेपथुभ्यां सात्त्विकाभ्यां प्रकाशिता पार्वतीविषया गूढा रतिः तयोः शैलेन्द्रशैत्यकारणकताप्रकाशनेनापह्नुता (प्रदीप०). In अपह्नुति there is similarity between प्रकृत and अप्रकृत but it is not so in व्याजोक्ति (there being no similarity between रति and शैत्य which are प्रकृत and अप्रकृत in the present example).—न चेयमपह्नुतिः प्रकृताप्रकृतयोः साम्ये तत्स्वीकारात्, तत्र तु तदभावात् (प्रदीप०). The विमर्शिनी says that in अपह्नुति the denial of प्रकृत and the assertion of अप्रकृत in its place serve to show the excellence of प्रकृत, while in व्याजोक्ति, प्रकृत which somehow comes to light is hidden by अप्रकृत and thus the difference between व्याजोक्ति and अपह्नुति is great. अपह्नुतौ हि प्रकृतमेवोत्कर्षयितुमप्रकृतस्योपादानम्। इह तूद्भिन्नं सत् प्रकृतं वस्तु वस्त्वन्तरेणाप्रकृतेन निगूह्यते इत्यनयोर्महान् भेदः.

38. परिसंख्या—When a thing being mentioned, in response to a question or otherwise i. e., not in response to a question, excludes other things similar to it, the figure is परिसंख्या. The thing mentioned is known from other sources. Its mention therefore has no other purpose but to exclude things similar to it. The name परिसंख्या is accounted for thus: परि means वर्जन (exclusion) and संख्या means बुद्धि (idea); thus परिसंख्या means 'the idea of exclusion (arising out of the mention of a thing)'. परिशब्दो वर्जनार्थः संख्या बुद्धिः। तेन वर्जनबुद्धिरित्यन्वर्थेयं संज्ञा (प्रभा०). The exclusion may either be implied or expressed. Thus परिसंख्या is of four kinds :—

(a) The exclusion *implied* by the mention of a thing being preceded by a question;

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* We learn from a reliable authority that Mammaṭa's authorship of the *KP*. ends with the figure परिकर and the rest of the book was done by one अल्लट. cf. कृतः श्रीमम्मटाचार्यवर्यैः परिकरावधिः। प्रबन्धः पूरितः शेषो विधायाल्लटसूरिणा ॥

(b) The exclusion *expressed* by the mention of a thing being preceded by a question;

(c) The exclusion *implied* by the mention of a thing not being preceded by a question; and

(d) the exclusion *expressed* by the mention of a thing not being preceded by a question.

Examples in due order.

[विधि, नियम and परिसंख्या are terms of Mīmāmsā. They are defined in the following Kārikā of the *Tantravārttika*

विधिरत्यन्तमप्राप्तौ नियमः पाक्षिके सति ।
तत्र चान्यत्र च प्राप्तौ परिसंख्येति गीयते ॥—1. ii. 42.

The सिद्धान्तचन्द्रोदय explains the terms as follows —

तत्रात्यन्तमप्राप्तौ विधिवाक्यम् । यथा स्वर्गकामो यजेतेत्यादौ । अत्र यजनस्याप्राप्तत्वात् । पक्षेऽप्राप्तावेको नियम्यते तत्र द्वितीयः । यथा व्रीहीनवहन्तीति । तत्र व्रीहिषु नखविदलनमुसलावहननयोः प्राप्तौ मुसलावहननमेव नियम्यते । उभयत्र प्राप्तस्य कस्यचिद्विधिस्तृतीयः । यथा पञ्च पञ्चनखा भक्ष्या इत्यत्र सर्वेषां पञ्चनखानां भक्षणे प्राप्ते पञ्चैव पञ्चनखा भक्ष्या इति विधीयते । शशकः शल्लकी गोधा खड्गी कूर्मश्च पञ्चम इति पञ्चनखा ज्ञेयाः. Grammarians and आलङ्कारिकs do not make much distinction between नियम and परिसंख्या on the ground that there is an idea of exclusion common to both. See Nāgeśa, Rasagaṅgādhara and Alaṃkārasarvasva]

39. कारणमाला—When among a number of things mentioned each preceding one is represented as the cause of each succeeding one, the figure is कारणमाला. In the example जितेन्द्रियत्वं विनयस्य कारणं etc., जितेन्द्रियत्व is the cause of विनय, विनय of गुणप्रकर्ष and so on.

Udbhaṭa speaks of an अलङ्कार named हेतु and defines it as consisting in the representation of the cause and effect as identical. Our author says that there is no charm in it just as there is no charm in the statement आयुर्घृतम् and thus it cannot be regarded as an अलङ्कार. Of course भामह and other rhetoricians regard the verse अविरलकमलविकास etc, in which there is identity of cause and effect ([illegible] on the one hand and [illegible] etc, on the other) as a good piece of poetry. Our author suggests that the beauty of the verse is due not to the figure हेतु but to [illegible].

According to the रसगङ्गाधर the figure कारणमाला occurs also when each preceding object is represented as the effect of each succeeding object.--अत्र पूर्वं पूर्वं कारणं परं परं कार्यमित्येका ; पूर्वं पूर्वं कार्यं परं परं कारणमित्येका.

40. अन्योन्य—When two things are each a cause and effect of the other through a single action, that is to say, when two things produce the same action to each other, the figure is अन्योन्य. वस्तुनोः परस्परं जन्यजनकभावोऽसम्भवः। तस्य तं प्रत्येव पौर्वापर्ययोर्द्वयोरसम्भवादित्यत उक्तं क्रिययेति। एकक्रियाजनकद्वारेणेत्यर्थः। अविशिष्टं (वैशिष्ट्यरहितं) वस्तु तावदजातकल्पम् तेन वैशिष्ट्यप्रयोजकक्रियाजनके जनकत्वोपचारः। तथा च मिथस्तादृशैकक्रियाजनकत्वमन्योन्यालङ्कारः (प्रदीप०). In the verse हंसाण सरेहिं etc., swans add beauty to the lakes and the lakes do the same to the swans. Here there is mutual जन्यजनकभाव between the lakes and the swans through the service they render to each other. ननु पूर्वसतोर्हंससरसोर्न मिथो जन्यजनकभाव इत्यत आह—अत्रेति। तथा च पूर्वोत्पन्नयोरेवान्योन्योपकारोपरागे अन्योन्यजनकत्वाभिधानमिति लक्षणार्थः (चक्रवर्ती).

41. उत्तर—(1) When *a statement embodying the question* is inferred from the answer or (2) when to several *questions* there are several answers which being beyond the reach of ordinary comprehension do not readily occur to one, the figure is उत्तर—यत्नोत्तरश्रवणमात्रेणानुपात्तमपि प्रश्नवाक्यं परिकल्प्यते तदेकमुत्तरम् (प्रदीप०)। असकृद् अनेकवारं तत्र सति प्रश्ने सति असंभाव्यं सर्वैरपि सम्भावयितुमशक्यम् असकृद् यदुत्तरं प्रतिवचनं स्यात्तत् पुनरपरम् उत्तरम्.

(1) In the example वाणिअअ हत्थिदन्ता etc., the request on the part of the traveller in the form 'I want ivory and tiger-skins, give them to me after taking their price' or rather the question *'Have you got ivory and tiger-skins for sale ?'* is *inferred from the words of* the old fowler.—'हस्तिदन्तव्याघ्रकृत्तयः किं तव सन्ति' इति प्रश्नवाक्यमिहोन्नेयम् (प्रदीप०). In this variety of उत्तर a single answer and the inference of a single question from it will do—उन्नीतप्रश्ने सकृदुत्तरस्य चारुत्वम् (रसगङ्गाधर०). Now उत्तर is different from काव्यलिङ्ग, because in the काव्यलिङ्ग there is कारकहेतु while in उत्तर the हेतु (contained in the answer) is ज्ञापक. उत्तर is also not the same as अनुमान, because in अनुमान, साध्य and साधन (वह्नि and धूम) subsist in the same substratum (पर्वत), while in उत्तर the साध्य and साधन (प्रश्न and उत्तर) pertain *to two* different persons. Moreover in अनुमान, साध्य and साधन are both expressly mentioned—न चेदमनुमानम्, साध्यसाधनयोर्द्वयोर्निर्देश एव तस्याङ्गीकारात् (दर्पण०).

(2) In the example का विषमा देवगई etc., there are several questions and there are several answers. The answers do not generally occur to us and as such inconceivable.—अत्र दैवगत्यादेर्वैषम्यादि लोकाप्रसिद्धमेव प्रकाश्यते (प्रदीप०)

[The author of उद्योत is of opinion that (a) when there are several answers to a single question or (b) when the question and the answer are identical i. e., expressed in the same words (e. g , काशीतलवाहिनी गङ्गा, here the question is का शीतलवाहिनी गङ्गा and the answer is काशीतलवाहिनी गङ्गा) or (c) when there are several questions but a single answer, then also the figure will be उत्तर.—प्रश्नस्य सकृदुपादाने उत्तरस्यानेकत्वेऽप्ययमलङ्कारः एवं प्रश्नोत्तरयोरभिन्नत्वेऽप्ययम् , एवं प्रश्नस्यानेकोत्तरत्वादावपि. उद्योत further remarks that when either the प्रश्न or उत्तर or both of them are significant, one question and one answer will do. प्रश्नोत्तरयोरन्यतरस्य कृतगर्भत्वे सकृदुपादानेऽपि चमत्कारोऽस्त्येव। यथा—'किमिति कृशासि कृशोदरि ?' इति तत्र 'परकीयकृशानौ' इति। अत्र प्रश्नेन प्रतीकारसामर्थ्यं व्यङ्ग्यम् , उत्तरेण स्वस्य पातिव्रत्यं व्यङ्ग्यम्—तत्र द्वयोरपि अलङ्कारः। Cf. प्रश्नोत्तरयोरकृतगर्भत्वे तावतैव चमत्कारान्नासकृदुपादानापेक्षा (रसगङ्गाधर०)]

The difference between the प्रश्नपरिसंख्या and the second variety of उत्तर is that in the former the expressed meaning leads to the exclusion of a thing, while in the latter the expressed meaning is final.—लोकोत्तरत्वेन चमत्कारिणि वाच्ये एव विषमत्वाद्यतिशयप्रतिपादने तात्पर्यमिति भावः (उद्योत०).

42. सूक्ष्म—When a subtle thing known by an intelligent person either from (a) आकार (change of appearance—रूपादेरन्यथात्वमाकारः—प्रदीप०) or from (b) इङ्गित (gesture—चेष्टाविशेष इङ्गितम्—प्रदीप०) is intimated to another person by means of a sign i e, a clever hint, the figure is सूक्ष्म. In the verse वक्त्रस्यन्दिस्वेदबिन्दु—etc , the पुरुषायित of a girl, a very subtle thing after all, is known by her friend from आकार (e. g., पण्डुकुङ्कुमभेद) and it is intimated to that girl by means of a clever hint viz, खड्गलेखन (painting of a sword) on her hand, खड्गशालित्व being a characteristic of man.—अत्राकारेण लक्षितं सुरतोचितं सूक्ष्मं पुरुषायितं पाणौ खड्गलेखनेन प्रकाशितमिति सूक्ष्मालङ्कारः (चन्द्रिका). In the verse संकेतकालमनसं विटं ज्ञात्वा etc., a subtle thing viz , that a lover was eager to know the time of meeting is known by the नायिका by means of an इङ्गित (e. g., the glances on the part of her lover) and the fact that she understands the meaning of his glances is intimated to him by means of a clever hint viz, पद्मनिमीलन (closing [illegible]) which

takes place at night, indicating the night thereby as the time.—अत्र नेत्रोत्साहरूपेणेङ्गितेन लक्षितः कामिनः संकेतकालाभिलाषः कामिन्याः निशासूचकेन पद्मनिमीलनेन लीलया प्रकाशितः (प्रदीप०).

[The figure अनुमान is involved in सूक्ष्म but one is different from the other. In सूक्ष्म, अनुमान is subordinate and the charm does not lie in the inference of the subtle thing from आकार or इङ्गित but in intimating that subtle thing to another with a view to prove one's own intellect. अत्र विद्यमानमप्यनुमानं सूक्ष्माङ्गम् (उद्योत०)। यद्यप्यत्र स्वेदविशेषपुरुषायितयोः साध्यसाधनयोरेकधर्मिगतत्वेनोपादानादनुमानमेवालङ्कारो भवितुमर्हति तथापि स्ववैदग्ध्यप्रतिपिपादयिषया अन्यस्मै सूक्ष्मार्थप्रकाशनमुखेनैव चमत्कार इति स एवालङ्कारः, अनुमानं तु तदनुग्राहकमित्यन्यदेतत् (चक्रवर्ती)].

43. सार—When of the several things described each succeeding one is represented as more charming than each preceding one, till the limit is reached with the last one, the figure is सार.—परः पर्यन्तभागो गद्यस्य पद्यस्य वा अवधिरुत्कर्षसीमा यस्य। तेन पर्यन्तभागो यस्य सर्वोत्कृष्ट इत्यर्थः, धाराधिरोहतया (प्रवाहरूपेण) तत्रैवोत्कर्षविश्रान्तेः (प्रदीप०). According to the रसगङ्गाधर and उद्द्योत this figure occurs also when each succeeding object is represented as of inferior charm to each preceding object till the climax is reached with the last object.—सैव संसर्गस्योत्कृष्टापकृष्टभावरूपत्वे सारः (रसगङ्गाधर०) उत्कर्षश्च श्लाघ्यगुणानाम् अश्लाघ्यगुणानां च सम्भवति। तत्राद्यो मूले एवोदाहृतः। अन्त्यो यथा—तृणाल्लघुतरस्तूलस्तूलादपि च याचकः। वायुना किं न नीतोऽसौ मामयं याचयिष्यति (उद्द्योत०).

[In this figure the charm of the last thing is caused by the exclusion of other charming things. Hence some rhetoricians think that सार is not different from परिसंख्या. This view is not correct. For in परिसंख्या the final idea is exclusion, while in सार it is the surpassing excellence of the thing last spoken of.—अत्रान्यव्यपोहकृतचारुत्वमित्ययं परिसंख्यैवेत्येके, तदसत्, सारत्वे त्वत्र विश्रान्तिर्नान्यव्यपोहे (सङ्केत०)].

44. असङ्गति—When two things standing in the relation of cause and effect are represented as existing, *at the same time*, in two different places, the figure is असङ्गति. It is a wellknown fact that cause and effect exist in the same region (e.g. fire does not exist in the kitchen while smoke is seen on the mountain). The figure असङ्गति therefore involves the *abandonment* of natural propriety (सङ्गति i.e. the propriety of cause and effect being in the same place) for the sake of a special meaning. In the example

जस्सेअ वणो etc., the cut is represented to exist in one place and the pain consequent upon it in another, and this is done to indicate that the sight of the cut of teeth inflicted on the cheek of a newly wedded wife by her husband is extremely painful to her co-wives. It should be noted here that the actual pain of the cut is different from the pain caused to another person by its sight. Yet they are regarded as non-different.—अत्र येन येनाति प्रकारेण कार्यकारणयोरभेदाध्यवसानमनुप्राणकम् (उद्द्योत०) अतिशयोक्ति is thus at the root of this figure.—अनेनातिशयोक्तिरस्या अप्यनुप्राणकत्वेन दर्शिता। अन्यथा हि विरोधो दुष्परिहारः स्यात् (विमर्शिनी). The प्रदीप remarks that the expression युगपत् (*at the same time*) in the definition is redundant and the existence of the cause and effect in different places alone is sufficient to constitute this figure.—युगपदिति स्वरूपनिवचनम्, न तु व्यावर्तकम्। तेन कार्यकारणभूतयोर्धर्मयोर्यत्र यत्र भिन्नदेशतया सम्प्रतिपादनं सा असङ्गतिः. Though this figure implies inconsistancy it is not the same as विरोधाभास. It only restricts the scope of विरोधाभास, विरोधाभास having a wider scope of application than असङ्गति. Thus where there is possibility of असङ्गति, विरोधाभास is excluded. To be more clear, when two things which should subsist together are found in different substrata, it should be regarded as a case of असङ्गति and when two things which should subsist in the different substrata are found together it should be regarded as a case of विरोधाभास.—इदमत्र निरूपणम्—"एकदेशस्थयोर्भिन्नदेशत्व एव असङ्गतिः सम्भवति विरोधाभासस्तु अन्यत्रापीति चमत्कारातिशयविधायिनी विशेषरूपा असङ्गतिः सामान्य-विशेषन्यायेन विरोधाभासं बाधते, सुतरां विरोधाभासो भिन्नदेशस्थयोरेकदेशत्वे " इति पर्यवस्यति, अतएव विरोधाभासोदाहरणानि पूर्वं तथैव दर्शितानि (विवरण०)

45. समाधि—When inspite of the presence of a competent cause the fulfilment of an action becomes easy for the agent through the accidental operation of some other cause, the figure is समाधि. In the example मानमस्या etc., the action of removing the wounded pride of a woman is done through the accidental thundering of the cloud, though a cause competent to bring it about viz., *falling on the feet* is present. The difference between समाधि and समुच्चय is that in the former there is mainly one cause, the action being only facilitated or made perfect by the operation of some other cause,

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while in the latter all the causes operate together and are equally powerful.—इष्टात् कारणादन्येन कारणेनोपकृतः कर्त्ता यदक्लेशेन कार्यं करोति स समाधिः (प्रदीप०) एककारणजन्यकार्यस्य आकस्मिककारणान्तरसमवधानाहितं सौकर्यं समाधिरित्यर्थः। सौकर्यञ्च कार्यस्यानायासेन सिद्धता साङ्गसिद्धता च बोध्यम् (उद्द्योत०). समाधौ हि एकेन कार्ये निष्पद्यमानेऽन्येनाकस्मादापतता सौकर्यादिरूपातिशयसम्पादनम्। समुच्चये तु एककार्यसम्पत्तौ सर्वेषां खलेकपोतन्यायेन पातः कार्यस्य च न कोऽप्यतिशयः इति भावः (उद्द्योत०)

46. सम—When there is a connection of two things befitting each other, the figure is सम. The two things may either be both good or both bad. So there are two varieties of this figure. In the example धातुः शिल्पातिशय—etc., there is a connection of two things viz., मृगाक्षी and देव, which are both good. In the example चित्रं चित्रं बत etc., the connection is between two things viz., निम्ब and काक which are both bad.

47. विषम—(a) When the connection between two things which are incongruous on account of extreme dissimilitude is conceived to be impossible, (b) when the agent not only does not get the fruit of his action but comes by an undesirable effect, (c) when the quality of a cause is contrary to the quality of its effect, and (d) when the action of a cause is contrary to the action of its effect, the figure is विषम. (i) In the verse शिरीषादपि etc., there is a great incompatibility between a girl whose body is as tender as Śirīṣa flower and the fire of love which is as terrible as *straw-fire* and their connection with each other is conceived to be an impossibility which is indicated by the use of the word क्व twice. (ii) In the verse सिंहिकासुतसन्त्रस्तः etc., the hare being frightened by a lion, seeks protection from the moon, does not get it, but on the other hand is devoured by Rāhu. (iii) In the verse सद्यः करस्पर्शम् etc., the *black* sword produces *white* fame. (iv) In the verse आनन्दममन्दमिमं etc., the action of the cause viz., the lotus eyed girl, consists in giving extreme pleasure but the action of the effect viz., the separation brought about by her, gives extreme pain.—अत्र नायिकाविरहयोर्जन्यजनकयोरानन्दजननतापक्रिययोर्विरोधः (उद्द्योत०). It should be noted here that generally the qualities of a cause and those of its effect are similar. When however they are dissimilar in the natural

course of things there is no विषम. In order to, constitute this figure the dissimilarity must be due to poet's fancy*.

Other varieties of विषम which rests on the association of incongruous objects are also possible. One of them occurs when there is incongruity between the अवयव and अवयवी. In the verse विपुलेन सागरशयस्य etc, विष्णुकुक्षि which is अवयव (a part of the whole) is the agent of drinking (i e, swallowing) the worlds, while विष्णुशरीर which is अवयवी (the whole) is the object of drinking (i e, eagerly looking at) by the single eye of a woman. Thus there is an association of two incongruous objects viz, विष्णुकुक्षि (अवयव) which *swallows all the worlds and* विष्णुशरीर (अवयवी) *which is swallowed by* the eye of a woman. Here the act of swallowing in the case of विष्णुकुक्षि is of course different from the act of swallowing in the case of the woman. But the two are regarded as non-different.— यत्र विभाग उपलक्षणपरः। तेन, सम्बन्धिनोरानुरूप्याभावात्मकस्य विषमस्य अन्येऽपि भेदा सम्भवन्ति। अत्रावयवावयविनोर्वैषम्ये यथा—विपुलेनेति (प्रदीप०)। अत्र कुक्षिशरीरयोरवयवावयविनोर्योगवैषम्य पानकर्तृत्वपानकर्मत्वरूप पानपदार्थयोर्भेदेऽपि अभेदोपचारेण बोध्यम् (प्रभा०)। यस्य कुक्षिरेव सकलभुवनपानसमर्था तस्य सम्पूर्णस्यावयविन. स्त्रिया एकदृशा पान चापर विषमम् (उद्द्योत०).

48. अधिक—When of the two large things standing in the relation of आश्रय (abode or the container) and आश्रित (abider or the contained), one which is of lesser magnitude is represented as larger than the one of greater magnitude, the figure is अधिक. The figure has thus two varieties—(i) the आश्रय may be represented as larger than the आश्रित and (ii) the आश्रित may be represented as larger than the आश्रय. The purpose of such description is to bring home the greatness of the object described In the verse अहो विशाल etc, the three worlds (आश्रय) and the fame of the king (आश्रित) are both large. The object of description is the fame of the king Its greatness is brought home by the description that the three worlds which though smaller in magnitude than the fame, the

* The distinction between विषम, विरोध and असङ्गति is clearly brought out by the उद्द्योत in the following way —न चायमसङ्गतिर्विरोधो वा वाच्यम्, विरोधे विरोधिनो सामानाधिकरण्यम्, असङ्गतौ कार्यकारणयोर्वैयधिकरण्यं चमत्कारबीजम्, अत्र तु कार्यकारणयोरननुरूपत्वं चमत्कारीति विवेकः].

description only proves the superiority of the नायक. In the verse यस्य किञ्चिदपकर्तुमक्षमः etc, राहु being unable to do any harm to his enemy, viz, विष्णु, is described as assailing the moon who is similar to the face of विष्णु and thus indirectly connected with him (अत्र यत्पदार्थेन मुखस्य तदवयविभावः सम्बन्धस्तेन चन्द्रस्य सादृश्यलक्षण इति परम्परासम्बन्ध — प्रदीप०). The description only proves the superiority of विष्णु.

[In the verse just referred to राहु is represented as molesting the moon as if through his enmity with विष्णु because the moon is similar to विष्णु's face and therfore हेतूत्प्रेक्षा may be thought to be the अलङ्कार here. उद्द्योत says that it is not so, because there is a special charm in the description that somebody unable to injure his enemy, injures another connected with the enemy directly or indirectly.—न च भगवद्वैरानुबन्धादिव भगवद्वक्त्रसदृशमिन्दुं राहुर्बाधते इति प्रतीत हेत्वुत्प्रेक्षैवालङ्कारः, सापि न शब्दोपात्ता किमनेनालङ्कारेणेति वाच्यम्। तदपकाराशक्तस्य तदीयपीडनमिति प्रतीत्यैवात्र चमत्कारादित्याहुः]

50. मीलित—When through common characteristics one thing is obscured by another more prominent thing, the figure is मीलित The common characteristic may either be natural or adventitious and thus the figure is of two varieties. In the verse अपाङ्गतरले दृशौ etc., the tremulousness of the eyes, sweetness and artfulness of words etc, are characteristics common to both लीला (lasciviousness) and मद (intoxication) लीला being more apparent a reason than मद, is more prominent of the two and obscures (hides from view) the latter through these characteristics which are natural on account of the fact that लीला which produces them is natural to the body. स्वत्र प्रसिद्धतया वर्णित लीलारूपवस्तुना etc., तन्निष्ठाया लीलायाः स्वाभाविकत्वाद् जन्यस्यापि दृक्-तारल्यादेः स्वाभाविकत्वम्, जनकानुरूपं जन्यमिति नियमादिति भावः (Jhalkikar). अत्र दृक्तारल्यादिलक्षणस्य स्वाभाविकं लिङ्गम्; समानञ्च तिरोधेयेन मदेन। तथाप्येतदुपलम्भात् (प्रदीप०) अत्र स्वाभाविकेन दृक्तारल्यादिना तिरस्कार्यमदगमकधर्मेण लीलया मदोऽभिभूयते (उद्द्योत०). In the verse ये कन्दरासु निवसन्ति etc, thrill and shivering are characteristics common to both cold and fear; cold being more apparent a reason than fear obscures the latter through these characteristics which are adventitious on account of the fact that cold (implied by the residence in the Himalayas) which produces them is something adventitious i.e., not a natural condition of the body.—अत्र कम्पपुलक-[illegible] लिङ्गे, [illegible] [illegible] [illegible] समानता न, वैपरीत्ये नद्योरनपेक्षणात् (प्रदीप०).

51. एकावली—When among a number of things each succeeding thing is represented as affirmed as a qualification of each preceding thing or denied as such i.e., when the absence of each succeeding thing would indicate the negation of each preceding thing (अपोहकत्वञ्च स्वव्यतिरेकेन विशेष्यतावच्छेदकव्यतिरेकबुद्धिजनकत्वम्—उद्द्योत०), the figure is एकावली. In the verse पुराणि यस्यां etc., there is a series of qualifications affirmed—the excellent women are a qualification to the city, beauty is qualification to the women, and so on.—अत्र पुराणामङ्गनास्तासामङ्गविशेषणक्रियामुखेण रूपं तस्य विलासास्तेषामस्त्रत्वमिति क्रमेण विशेषणतया विधिः (प्रदीप०). In the verse न तज्जलं यत्र *etc., lotuses are denied as a* qualification to water, bees to the lotuses and so on i.e., the absence of lotuses and bees indicates the negation of water and lotuses respectively.—अत्र जले पङ्कजस्य तत्र षट्पदानाम् अत्र गुञ्जितस्य तत्रापि मनोहारिताया विशेषणतया निषेधः (प्रदीप०).

[In मालादीपक each *preceding thing enhances the charm of each* succeeding thing and there lies its difference from एकावली in which each succeeding thing adds to the beauty of each preceding thing.—पूर्वेण वस्तुना उत्तरमुत्तरं चेदुपक्रियते तत् मालादीपकम्].

52. स्मरण—When there is recollection of an object with a well-defined character, just in the way in which it was perceived before, from the perception of an object similar to it, the figure is स्मरण. The object recollected may either be one perceived in this or in previous birth. Thus the figure is of two varieties.—स द्विधा—एतज्जन्मनि जन्मान्तरे वानुभूतस्य स्मृतेः (प्रदीप०). In the verse निम्ननाभिकुहरेषु etc., there is recollection of an object which was perceived before in this birth. In the verse करजुअगहिअ etc., an object which was perceived in previous birth is recollected.

53. भ्रान्तिमान्—When at the sight of a thing which forms the subject of description (उपमेय or प्राकरणिक) another thing which does not form the subject of description (उपमान or अप्राकरणिक) is cognized through resemblance, the figure is भ्रान्तिमान्. To put it simply when the उपमान is charmingly mistaken for the उपमेय, there is भ्रान्तिमान्. It should be noted that the mistake must not be gross but poetical.—भ्रान्तिमात्रमत्रालङ्कारः । सा च कविप्रतिभानिर्मितैव (उद्द्योत०). Thus when a piece of rope is mistaken for a snake there is not this

figure. The difference between भ्रान्तिमान् on one hand and रूपक and अतिशयोक्ति (first variety) on the other is that in भ्रान्तिमान् the identification is real (अनाहार्य) i. e., the उपमान is really mistaken for the उपमेय, while in the रूपक and अतिशयोक्ति the identification is artificial (आहार्य) i. e., in रूपक and अतिशयोक्ति we are conscious of the difference between उपमान and उपमेय but identify them on account of great similarity between them.

54. प्रतीप—(1) When the उपमान is discarded as superfluous or useless with a view to bring home the idea that the उपमेय through its excellence can do the function of the उपमान, or (2) when the उपमान is regarded as the उपमेय, and thereby condemned, the figure is प्रतीप. In the verse लावण्यौकसि etc., all the उपमानs, viz., इन्दु, पूषा etc., have been discarded as of no importance in the presence of the उपमेय, viz., the king, to convey the idea that he alone possesses all their qualities and can do the functions assigned to all of them. —अत्र निषिध्यमानवस्तुगतसकलगुणप्रतीतिर्व्यङ्ग्या प्रयोजनम् (उद्योत०).* In the second variety the condemnation of the उपमान may be effected in two ways—(1) by non-accomplishment of comparison and (2) by comparison correctly accomplished.—द्वितीये तु क्वचिदुपमित्यनिष्पत्त्या तिरस्कारः क्वचित्तु निष्पत्तिः सैव तिरस्कारहेतुः (प्रदीप०). In the verse ए एहि दाव सुन्दरि etc , the moon is sought to be compared to the face, but as the moon is possessed of inferior qualities there is no comparison (उपमा).† This non-accomplishment of comparison which is

* The figure in the verse is neither यथासंख्य nor व्यतिरेक. अत्र यथासंख्यमस्त्वेव्याक्षेप एव चमत्कारीत्याक्षेपोदाहरणता (प्रदीप०). अत्र चाक्षेपप्रयुक्त उपमानस्यापकर्षबोधः (चक्रवर्ती). अत्र इन्दुः किं घटित इत्यादिना तिरस्कारार्थमुपमानस्य वैयर्थ्यमात्रं प्रतिपाद्यते न तूपमेयस्याधिक्यमिति न व्यतिरेकप्रसङ्गः (Jhalkikar). उपमानादुपमेयस्य गुणविशेषवत्त्वेन उत्कर्षो व्यतिरेकः. जगन्नाथ's remark should be noted in this connection.—प्रतीपादिवारणाय तृतीयान्तं वैधर्म्यपरम्। तत्र (प्रतीपे) चोपमानतामात्रस्य एवोत्कर्षः, न वैधर्म्यकृतः साधर्म्यस्यैव प्रत्ययात्। अधिकगुणवत्त्वमात्रम् उपमानतापकर्षमात्रं वा न व्यतिरेकपदम्। तयोरुपमेयोत्कर्षाविषयत्वे[illegible]सुन्दरत्वात्.

† उपमितेरनिष्पत्तिरिति। अतएव व्यतिरेकाद् भेदः, तत्रोपमितिनिष्पत्तावपि उपमेयाधिक्यप्रतीतेः। अत्र चन्द्रेऽनुपमाधिक्यं [illegible] (उद्योत०). अत्र उपमानस्योपमेयादपकर्षो [illegible]। [illegible] भेदः उपमानोपमेयभावप्रतीतिः। अत्र तु तदभाव इति न तत्र प्रसङ्गः। [illegible] न [illegible] उपमितिनिष्पत्तावपि उपमेयाधिक्याप्रतीतेः। [illegible] ([illegible] उपमितिनिष्पत्तिः, तथा च [illegible] इति [illegible]

implied by the word वचनीय is the cause of the condemnation of the moon.—अत्र मुखोपमानस्य शशिनः स्वल्पगुणत्वादुपमित्यनिष्पत्तिः 'वञ्णिज्ज'मिति पदेन द्योत्यते । सैव तिरस्कारहेतुः (प्रदीप०). In the verse गर्वमसंवाह्यमिमं etc., there is comparison ; blue lotuses are made उपमेय and thereby condemned.

Another variety of this figure is also possible, viz., when a thing which is incomparable on account of being possessed of a unique property is condemned by being made to assume the position of an उपमान. In the verse अहमेव गुरुः etc., हालाहल which is too dreadful to have another thing to be compared to it is made an उपमान to the words of wicked persons and thereby condemned.—अत्र निरुपमत्वेन गर्वायमाणस्योपमानताकल्पनरूपं प्रतीपम् (चन्द्रिका). अत्र हालाहलस्य खलवचनोपमानत्वम् असंभाव्यमानमेवोपनिबद्धं तिरस्कारहेतुः (प्रदीप०).

The figure is significantly so called because in all its varieties the उपमेय is represented as प्रतीप (opposed) to the उपमान.—उपमानप्रतिकूलत्वाद् उपमेयस्य प्रतीपमिति व्यपदेशः (अलङ्कारसर्वस्व०).

55. सामान्य—When an object under description (प्रस्तुत) is represented as identical with another object which is not under description (अप्रस्तुत), with a view to describe that they possess similar properties, the figure is सामान्य.* This connection (through similar properties) accounts for the name of the figure (समानगुणनिबन्धनात् सामान्यम्). In the verse मलयजरस—etc., अभिसारिका is प्रस्तुत and चन्द्रिका (moon-light) अप्रस्तुत. They are represented as identical (not distinguishable from each other) with a view *to describe* that they possess in common the quality of whiteness. The figure सामान्य occurs also when the प्रस्तुत and अप्रस्तुत being at first cognized to be identical are afterwards known to be different from each other through some cause. This is so for the simple reason that the idea of identity has already been cognized and being once cognized cannot be rooted out by the cognition of difference produced afterwards. In the verse वेत्रत्वचा etc., the प्रस्तुत (cheeks) and the अप्रस्तुत (champaka flowers) had been perceived to be identical and could only be distinguished

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* According to the *Darpaṇa* the possession of similar properties by the प्रस्तुत and अप्रस्तुत is the ground of identity.—सामान्यं प्रकृतस्यान्यतादात्म्यं सदृशैर्गुणैः.

from each other by the hovering of the bees.—अत्र भृङ्गपातानन्तरं भेदप्रत्ययो न तु पूर्वमेव प्रतीतिः । ननु भृङ्गपातेन भेदप्रत्ययात् कथमेकात्मत्वप्रतीतिरिति चेत्, अत्र तथात्वेऽपि प्राथमिकभेदप्रत्ययस्यानिरासात्, तस्य वृत्तत्वात् (प्रदीप०) एव [illegible] मुत्तरकालिकं न पूर्वोत्पन्नवदग्रहं निरमितुमुत्सहते, उत्पन्नत्वात्तत्स्यैर्यः, तत्कर्णाभूत्तरा [illegible] चम्पकयोस्तन्नसमानगुणत्वप्रत्ययस्यातिरस्कार इति तात्पर्यम् (उद्द्योत०).

[It should specially be noted that the प्रस्तुत in this figure must be represented as identical with the अप्रस्तुत without renouncing its own qualities and herein lies its difference from the figure तद्गुण.—स्वगुणत्यागेऽपि [illegible] विशेषणं विवक्षितम्, अन्यथा तद्गुणाद्भेदानुपपत्तेरित्याशयः (प्रदीप०). The difference of सामान्य from the figures मीलित, भ्रान्तिमत्, रूपक and प्रथमातिशयोक्ति has been thus brought out by the उद्द्योत—तत्र (मीलिते) बलवत्सजातीयग्रहणकृतावग्रहणम्, अत्र तु पृथक्त्वेनाग्रहणमिति विशेषात् ।* न च भ्रान्तिमता सङ्करः। तत्र कर्त्र्यमात्रस्यारोपः, अत्रानुभूयमानस्येति विशेषात्। नापि रूपकप्रथमातिशयोक्तिभ्याम्, उपमेये उपमानतादात्म्यं शब्दात्प्रतीते रूपकाभावात्। उपमानतावच्छेदकरूपेणाप्रतीयमानत्वान्नातिशयोक्तिः].

56. विशेष—(1) When the आधेय (the abider or the contained) is represented as existing without its recognized आधार (the abode or the container), (2) when a single thing is represented as being in several things in the same character and simultaneously, and (3) when a person engaged in doing one thing is represented as doing something else which is impossible to be done in the same manner (i.e., by the same effort), *the figure is विशेष. There are in reality three figures which go by the one name of* विशेष.—विशेषालङ्कार इत्येव न पुनरेकस्त्रिविधः। न्यूनाधिक्य [illegible] (विमर्शिनी) (1). In the verse दिवमप्युप-यातानाम् etc., *the words of poets* (आधेय) are represented as existing even in the absence of the poets themselves (आधार)—अत्र [illegible] [illegible] बिना गिरां [illegible] (प्रदीप०). The आधार must be one which is not real but one merely recognized by poets. [illegible] [illegible] न [illegible] [illegible] (प्रदीप०) The real आधार of the words is the [illegible] and not the poets. —ननु [illegible] [illegible] न [illegible] ([illegible]) (2) In the verse [illegible] one thing viz. the [illegible], is represented as existing without any [illegible] of its [illegible] simultaneously in several things viz. the heart, the [illegible] words of the husband. In [illegible]

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* [illegible]

connection with several things in different characters and in पर्याय not simultaneously but by turns.—एकात्मेत्येकेन स्वभावेनेत्यर्थः। एतच्च विशेषणम् 'एकस्त्रिधा वससि'—इत्यादि यथासंख्यव्यावर्त्तनाय। युगपदिति पर्यायवारणाय (प्रदीप०). (3) In the verse स्फुरदद्भुत—etc., विधि while creating the king is represented as creating (in the person of the king) a new Love-God, a new Sun and a new Bṛhaspati on the earth, which is impossible to be done by the effort needed for the creation of the king. The expression तथैव in the definition is meant to exclude क्रियासमुच्चय (simultaneity of actions) from the range of विशेष.—अत्र तथैवेति तेनैव प्रकारेणेत्यर्थः। एतच्च 'धुनोति चासिं तनुते च कीर्त्तिम्'—इत्यादिसमुच्चयव्यावर्त्तनाय (प्रदीप०): The doing of a different thing in the above example is शाब्द (expressed by words); it may also be व्यङ्ग्य (suggested). In the verse गृहिणी सचिवः etc., it is suggested that the cruel death in depriving Aja of his beloved wife has deprived him of his counsellor friend and pupil.—अत्र किं न मे हृतमिति सचिवादिसर्वहरणरूपं कार्यकरणं व्यज्यते (प्रदीप०).

It is true that a thing cannot exist without a receptacle, one thing cannot exist simultaneously in several things and one effort cannot produce two effects. Then how can there be any अलङ्कार in such descriptions? Our author on the authority of Bhāmaha replies that these descriptions rest on अतिशयोक्ति (meaning not the figure अतिशयोक्ति but अतिशयेन उक्तिः, i.e., metaphorical expressions). It is the soul of अलङ्कार without which almost all अलङ्कारs would cease to be अलङ्कारs.—नन्वाधारं विना वास्तवस्याधेयस्य व्यवस्थितिरनुपपन्नैव, एवमन्ययोरप्यनुपपत्तिरिति चेत्, न, अतिशयोक्तिमवलम्ब्य तथाभिधानात्। सर्वत्रैवंविधे विषयेऽतिशयोक्तिरेव प्राणयिता, तां विना प्रायशोऽलङ्कारत्वासम्भवात् (प्रदीप०). अतिशयोक्तिम् अतिशयेनोक्तिमित्यर्थः......नत्वतिशयोक्तिरलङ्कारोऽत्र विवक्षितः, तस्यात्रासम्भवात् (उद्द्योत०).

57. तद्गुण—When an object which is प्रस्तुत and possessed of inferior quality is represented as giving up its own quality and assuming the quality of another object which is अप्रस्तुत and possessed of superior quality through the relation of nearness, the figure is तद्गुण. In the verse विभिन्नवर्णा—etc., the horses of the sun are प्रस्तुत (objects under description). They come in contact with Aruṇa, who is अप्रस्तुत (an object not under description) and assume his colour

giving up their own Again they come in contact with the green gems of the mountain (अप्रस्तुत), give up the colour they had taken up and assume that of the gems It should be noted that the Sun's horses are inferior in colour to Aruna and Aruna to the gems —अत्र तद्गुणद्वयम् । रवितुरगापेक्षया गरुडाग्रजस्य तदपेक्षया च हरिन्मणीनां प्रकृष्टगुणत्वात्तद्रूपतया प्रतीतेः (प्रदीप०) अत्र विभिन्नवर्णा इत्येकस्तद्गुणः, रथ्यानां स्वगुणत्यागेनाप्रस्तुतगरुडाग्रजगुणग्रहणात्, पुनस्तत्त्यागेनाप्रस्तुतमरकतमणिगुणग्रहणादपरस्तद्गुणः (प्रभा०)

[The difference between तद्गुण, मीलित, सामान्य and भ्रान्तिमान् is thus explained by the उद्द्योत—मीलिते धर्मिण एवाग्रह,* सामान्येऽपरित्यक्तगुणस्यैवापृथक् प्रतिभासे, इह तु गुणमात्रस्यैवाभिभव, धर्मिणः पृथग्भासस्येति भेद इत्यर्थ । भ्रान्तिमति वर्ण्यमात्रस्यारोप, अत्र गुणमात्रस्येति भेद, भ्रान्तेनिबद्धत्वाभावाच्च]

58 अतद्गुण—(1) When an अप्रस्तुत object of inferior quality does not take up the quality of the object which is प्रस्तुत and possessed of superior quality though the two come in contact with each other and (2) when a प्रस्तुत object does not take up the quality of the object which is अप्रस्तुत inspite of the connection of nearness the figure is अतद्गुण —अत्युज्ज्वलगुणयोगेऽपि यदि न्यूनगुणोऽप्रकृत प्रकृतस्य गुणं नानुहरति तदा अतद्गुण । तथा चाप्रस्तुतेन प्रस्तुतरूपाननुहरणवत् प्रस्तुतेनाप्रस्तुतरूपाननुहारोऽन्य प्रकार (प्रदीप०) (1) In the verse धवलोऽसि etc, the नायक (अप्रस्तुत) has not become red (affected by love) though he is enshrined in the heart of the नायिका (प्रस्तुत) which is red (glowing with love)—अत्रानुरक्ते मनसि धृतस्याप्यरक्तत्ववचनादुत्तरार्धमेवोदाहरणम् । तत्र प्रकृतं हृदयम्, सम्बोध्यस्त्वप्रकृत, स्वहृदयवृत्तान्तनिवेदनस्यैव विवक्षितत्वात् (प्रदीप०) (2) In the verse गाङ्गमम्बु etc, राजहंस (प्रकृत) does not assume the qualities of गङ्गा and यमुना (अप्रस्तुत), though it comes in contact with them.†—अत्र वर्ण्यतया प्रकृतेन राजहंसेन गङ्गायमुनयोरप्रकृतयोर्गुणस्याग्रहणात् अतद्गुणोऽलङ्कार (Jhalkikar)

59 व्याघात—When a certain thing done by a man adopting a certain means is undone by another by the same means the figure is व्याघात. In the verse दृशा दग्ध—etc, the Love-God is reduced to ashes by Śiva by means of a glance and he is re-vivified by

* मीलिते प्रकृतस्य वस्तुनो वस्त्वन्तरेणाच्छादनम् । इह तु वस्त्वन्तरगुणेनाक्रान्तता इत्यनयोर्भेद (उद्द्यो०).

† अनयोर्गङ्गायमुनयोर्विद्यमानायामपि सङ्गतौ तद्गुणाविषयत्वात् प्रकृतस्य हंसस्य तद्गुणता... न तद्रूपता । अत्र च गुणादिवैपरीत्यनिमित्तविशेषाभावादनयोर्विशेषोक्तिभेद । ... (उद्द्यो०).

women by the very same means, viz., the glance. The glance of Śiva and the glance of women are in reality different from each other but they are regarded as one and the same.—अत्र दृशैव दाहो जीवनञ्च (प्रदीप०). यद्यपि विरूपाक्षदृग्वामलोचनादृशोर्नैक्यम्, तथा च न व्याघातः तथाप्येकजातीयत्वादैक्यं विवक्षितमेवेदमुपपादनीयम् (चक्रवर्ती).

60. संसृष्टि—When in a poetic composition there is union of two or more figures standing independently of one another,* the figure is संसृष्टि. The union is like the union of sesamum and rice which can be separated from each other when mixed up. To put it simply, in संसृष्टि figures are connected by the relation of संयोग.—एषां तिलतण्डुलवन्मिश्रत्वेनाभ्यधायि संसृष्टिः। तिलतण्डुलन्यायस्तु संयोगन्यायः (एकावली). संसृष्टि is of three kinds as there is (1) union of शब्दालङ्कारs only, (2) union of अर्थालङ्कारs only and (3) union of a शब्दालङ्कार and an अर्थालङ्कार.—सेयं शब्दालङ्कारमात्रस्यार्थालङ्कारमात्रस्य शब्दार्थालङ्कारयोर्वेति त्रिप्रकारा (प्रदीप०). In the verse वदनसौरभ—etc., there is union of शब्दालङ्कारs only, viz., अनुप्रास and यमक. In the verse लिम्पतीव etc., there is union of अर्थालङ्कारs only, viz., उत्प्रेक्षा and उपमा. In the verse सो णत्थि etc., there is union of a शब्दालङ्कार and an अर्थालङ्कार, viz., अनुप्रास and रूपक. In the last instance though the figures belong to two different classes, one being based on शब्द and the other on अर्थ, and though they are independent of each other, yet there is connection (union) between the two as they occur in the same वाक्य (sentence) or in the same verse (छन्दः). नन्वनयोः शब्दार्थरूपाश्रयभेदेन कथमेकार्थसमवायलक्षणा संसृष्टिरिति चेत्, एकवाक्ये छन्दसि वा समवेतत्वात् (प्रदीप०). छन्दसि चतुष्पादात्मके इत्यर्थः। समवेतत्वं सम्बद्धत्वम् (उद्द्योत०).

[It is true that each of the figures that make up संसृष्टि and सङ्कर produces a charm to the kāvya just as each of the ornaments worn produces a charm to the body. Yet the reason for treating them as separate figures is that figures when combined in a poetic composition produce a special charm just like the combination of ornaments in the body. किन्तु कटककेयूरादीनामिव पृथक् कामनीयकहेतुत्वे सत्यपि संघटनोपपादितं किमपि रामणीयकमुन्मिषति (एकावली). यथा लौकिकानामलङ्काराणामपि परस्परमिश्रणे पृथक्चारुत्वेन पृथगलङ्कारत्वं तथोक्तरूपाणां काव्यालङ्काराणामपि परस्परमिश्रत्वे संसृष्टिसङ्करावुभौ पृथगलङ्कारौ (दर्पण०)].

61. सङ्कर—When in a poetic composition (1) there are two or more figures which are not independent by themselves, but bear

* भेदः स्वरूपतो विषयतो वा परस्परमनपेक्षत्वम् (प्रदीप०).

the mutual relation of helper and helped, (2) there are two or more *figures and there is a doubt as to which of these figures should be* accepted and which should be rejected, there being no determining circumstances for accepting any one of them or for rejecting the *other or others, and (3) there are two* अलङ्कार, one a शब्दालङ्कार and the other an अर्थालङ्कार, residing in one and the same expression, the figure is सङ्कर. सङ्कर is thus of three varieties--(1) अङ्गाङ्गिभावसङ्कर, (2) सन्देहसङ्कर and (3) एकपदप्रतिपाद्यसङ्कर In all these varieties of सङ्कर the different figures are mixed up by the relation of समवाय just like water and milk which cannot be separated from each other after they have been mixed once—सङ्करोऽस्य विविधो य क्षीरनीरवद् भवति । क्षीरनीरवदिति क्षीरनीरन्यायेन, समवायन्यायेनेति यावत् (रत्नावली)

(1) In the verse अवि सीमन्तरत्ने etc, तद्गुण gives rise to भ्रान्तिमान् तद्गुण, however, does not produce the charm independently but with *the help of* भ्रान्तिमान् *and thus there is the mutual relation of helper and* helped between these two figures—अत्र बिम्बोष्ठकान्त्या शोणमिति तद्गुणमपेक्ष्य गुञ्जाफलानां भ्रान्तिमान् आत्मानं लभते, तद्गुणोऽप्यत्र न स्वातन्त्र्येण चमत्कारविशेषं करोति, किन्तु भ्रान्तिमदपेक्षयैवेति परस्परमनुग्राह्यानुग्राहकभाव (प्रदीप०)† In the above verse there is सङ्कर of two अलङ्कारs only सङ्कर of many अलङ्कारs also is possible and the verse जटाभाभिर्भाभि etc, is an instance of the same In this verse there is उपमा in जटाभाभिर्भाभि and विद्युत इव ज्योतिः, रूपक in कल्पाग्रस्य. and तारापरिकरकपालाङ्कितमते, उत्प्रेक्षा in वियोगिन्यापदेरिव and श्लेष in वैराग्यविशद .

[The अङ्गाङ्गिभाव between these अलङ्कारs is thus brought out by प्रदीप—एतावन्तोऽपि परस्परमङ्गाङ्गिभावेन प्रतीयन्ते । तथोत्प्रेक्षा द्वैरुपम् । तस्मादेव वैराग्यविशद इति विशेषणानुपपत्तेः । श्लेषश्च रूपकोपमयोरङ्गम् । तस्मादरनन्दितेदमरिधेव अट्टाया अनलस्य धारणमपि युज्यते । तारापरिकरकपालेति रूपकं विद्युत इवेत्युपमाया अङ्गम् । तयोर्हि साधनम् । न च अत्र ज्योतिः सह सद् गाढस्निग्ध किन्तु रुचिरकपालाद्यन्तेर्नेति । रूपकं च द्वाभ्यां च सत्य उपमेया पूर्वमुद्भाविता. प्रदीप further remarks that here the final अङ्गी is शान्तरस as

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* अङ्गाङ्गित्वम्=अनुग्राह्यानुग्राहकत्वम् (प्रदीप०).

† *Candidas's* remark is as follows —अत्र बिम्बोष्ठकान्त्या शोणमिति तद्गुण भ्रान्ते: गुञ्जाफलानामनुग्राहकत्वात् तयोरङ्गाङ्गिभावसङ्कर: Here तद्गुण is अङ्ग and भ्रान्तिमान् is अङ्गी The inter relation between the अङ्ग and अङ्गी consists in the अङ्ग being benefited by the अङ्गी and the अङ्गी being generated by the अङ्ग—अङ्गाङ्गिभाव उपकार्य उपकारकं च (कुवलय०).

अप्रकृत (महाव्रती) is inferred from the description of प्रकृत (चन्द्र) through the force of common adjectives.—सर्वेषां चैषां पार्यन्तिकचारुत्वहेतुरङ्गिभूता च समासोक्तिः। चन्द्रगतत्वेन महाव्रतिवृत्तान्तप्रतीतेः। सा च व्यङ्ग्यैवेति प्रकाशकृता नोक्तेत्यवधेयम्].

Now the expression कलङ्काक्षवलयम् (in the verse just referred to) may be taken *both* as an instance of रूपक (by breaking it as कलङ्क एव अक्षवलयम् by *the* rule मयूरव्यंसकादयश्च) and उपमा (by breaking it as कलङ्कः अक्षवलयमिव by the rule उपमितं व्याघ्रादिभिः सामान्याप्रयोगे). So there is doubt if there is the figure सन्देहसङ्कर (the variety of सङ्कर which will just be treated) or रूपक in this part of the sentence. ननु कलङ्काक्षवलयेति कथमेकान्ततो रूपकमुच्यते। उपमाया अपि सम्भवे सन्देहसङ्करौचित्यादिति चेन्न (प्रदीप०). The doubt *is set at rest, however, by the adjective* करधृत (*worn in* hand). It is universally known that अक्षवलय and not कलङ्क is worn in hand. So the adjective करधृत indicates that अक्षवलय is the predominant factor and कलङ्क being merged in it appears to be entirely identified with it and thus hidden from view. So there is रूपक and not उपमा in कलङ्काक्षवलय. रूपकपरिग्रहे करधृतत्वमेव साधकं प्रमाणमतः सन्देहस्याभावात्। कथमस्य साधकत्वमिति चेत्, इत्थम्—करधृतरूपविशेषणस्याक्षवलये एव सार्वत्रिकी प्रसिद्धिः न तु कलङ्के अतः प्राधान्येनाक्षवलयप्रतीतिरेवोद्देश्या। सा च रूपकपरिग्रहेणैव सम्भवति। तत्र तिरोहितकलङ्करूपमक्षवलयत्वमेव मुख्यतयावगम्यते (प्रदीप०). Now the following objection may be raised : the adjective करधृत applies only to अक्षवलय and not to कलङ्क ; thus there being no साधारणधर्म between the two there is no *similarity* (सादृश्य) based on साधारणधर्म ; how is then रूपक possible which rests on similarity ? *The objection may be met in this way: the* word कर means hand ; it means rays as well. The *adjective* करधृत when meaning 'held by rays' may apply to कलङ्क. Of course, कलङ्क is held by the disc and not by the rays of *the moon.* But as the disc and the rays are related by proximity, the rays may figuratively be said to hold कलङ्क. *In this way the adjective* करधृत *may* apply (of course, figuratively) to कलङ्क as well. So *there is* similarity between अक्षवलय and कलङ्क on account of the साधारणधर्म consisting of the sameness of word, *viz.*, करधृतत्व (and *not* of quality or action) and this is the basis of रूपक.—यद्यपि कलङ्के रश्मिधृतत्वम्, अक्षवलये च हस्तधृतत्वमिति न साम्यम्, तेन रूपकायोगः, तथापि करशब्दवाच्यधृतत्वं साम्यमिति रूपकोपपत्तिरिति ज्ञेयम् (चक्रवर्त्ती). *If it be said that there is* उपमा *in the* expression कलङ्काक्षवलय *on account of the* साधारणधर्म (the same करधृत) *being there,*

then कल्ङ्क will have to be regarded as the predominant factor being the उपमेय and करधृतत्व (being held by rays) will have to be taken here in a figurative sense in regard to it, which is not desirable *

The author of the *Alamkārasarvasva* is of opinion that the mixing up of two शब्दालङ्कारs cannot constitute अङ्गाङ्गिभावसङ्कर, because there cannot be the mutual relation of helper and helped between them, as they are based merely on words. Our author refutes this theory by citing the verse राजति तटीयम् etc, as an instance of सङ्कर caused by two शब्दालङ्कारs (यमक and चित्र) being mixed up. Each of these अलङ्कारs is charming to a cultured mind on account of *the difficulty involved in their constitution.* *Their charmingness is* much increased when they get mixed up. So in the matter of increased charmingness one is helped by the other. Thus there is the mutual relation of helper and helped between them —चित्रचारुत्वातिशये परस्परापेक्षत्वादनुग्राह्यानुग्राहकभावोऽपीत्यन्ये (उद्द्योत०) पादयमकानुलोमप्रतिलोमयोः प्रत्येकमेव दुष्करतया विदग्धमनोऽनुरञ्जकम्। तयोः साहित्ये तु सुतरां विदग्धमनोऽनुरञ्जकमिति परस्पर चारुत्वातिशये परस्परमपेक्षते इत्यभिप्राय (विवरण०) The author of the प्रदीप is of opinion that *the actual figure in this verse is rather the third* kind of सङ्कर (and not the first kind of it, viz, अङ्गाङ्गिभावसङ्कर) —तत्र यद्यपि यमकानुलोमविलोमचित्रभेदयोर्न स्फुट परस्परापेक्षित्व तथापि यमकनिर्वाहप्रवृत्तस्य कविरपृथक्प्रयत्न

* The maxims 'सत्यसति शब्दप्रयोगे किमित्यवाचक प्रयोक्ष्यामहे' and 'मुख्ये लक्षणादकल्पना' tell us that the figurative use of a word should not be encouraged, but when it is unavoidable it should be done in regard to a subordinate factor. According to the प्रदीप the use of a figurative word in regard to a subordinate factor is preferable to that in regard to a principal factor —गुणविषयोपचारापेक्षया चाप्रधानोपचार एव श्रेयान्. उपमान is the principal factor in रूपक and उपमेय in उपमा. If कलङ्काम्बुज is taken as an instance of रूपक, then कलङ्क being उपमेय is to be regarded as a subordinate factor and the figurative use of a word in regard to it will not be so bad —चन्द्रादावाभेदस्तत्साधकबाधकप्रमाणाभावे एव सन्देहसङ्करो भवति, न चात्र तथा। करधृतेति विशेषणस्यैव रूपकसाधकत्वात्। तथाहि उपमाया न [illegible] उपमानं विशेषणोक्त्या उपमेयमेव प्राधान्येन निर्दिश्यते इति उपमेय मुख्यतया सम्बन्धि विशेषणम् एव दीयते। रूपके तु उपमानाभेदेन उपमेय तिरोधाय उपमानमेव प्राधान्येन निर्दिश्यते इति उपमाने मुख्यतया सम्बद्धं [illegible] विशेषणमुपादीयते तत्र विशेषणम् उपमेये कथंचिदुपपद्यते इति नियम। एवञ्च रूपके करधृतत्वविशेषणम् उपमानीभूते कमलत्वे एव मुख्यतया सम्भवत् रूपकमेव साधयति। यदा तु [illegible] मुख्यतया [illegible] सम्भवति करधृतत्वं मुख्यतयैवाभेति। उपमायामङ्गीकारे तु [illegible] मुख्यतया [illegible] कदापि मुख्यतया सम्बन्धो न स्यात् (विवरण०)

निर्वृत्ततया अनुलोमविलोमस्योत्पत्तौ यमकापेक्षा यमकस्य तु चारुत्वातिशये तदपेक्षता। तदाश्रयेणातिसुन्दरतयाऽतिशयेन विदग्धमनोऽनुरञ्जकत्वादिति तेषामाशयः। वस्तुतस्तु यमकनिर्वाह एव कविप्रवृत्तिरिति निश्चायकं नास्ति। अस्तु वा तथा। तथापि यमकं न चित्रहेतुः किन्तु तत्प्रयत्नः। तस्मादेकाश्रयानुप्रवेशेनैवायं सङ्करो न त्वनुग्राह्यानुग्राहकतयेत्येव युक्तम्.

(2) In the verse जइ गहिरो etc., there is doubt whether the figure is समासोक्ति or अप्रस्तुतप्रशंसा. In the verse नयनानन्द--etc., there is doubt of several figures, viz., पर्यायोक्त, अतिशयोक्ति, रूपक, दीपक, तुल्ययोगिता, समासोक्ति and अप्रस्तुतप्रशंसा.

It should be noted that in सन्देहसङ्कर, doubt regarding the several figures should be equally strong. When, however, argument in favour of a particular figure is stronger than that in favour of other figure or figures, that is to say, when there is either न्याय, i.e., reason in favour of the acceptance of one of the figures or दोष, i.e., reason against the acceptance of the other figure or figures, there will be no सन्देहसङ्कर.

In the passage सौभाग्यं वितनोति etc., हासद्युति, taken in its primary sense, viz., हास्यशोभा (brightness of smile), pertains to face (उपमेय). It is neither applicable nor wholly inapplicable to the moon (उपमान), because it is not a property of the moon if taken in its primary sense but may be so if taken in a secondary sense, viz., विकासशोभा (beauty of full display). This expression thus makes it clear that the face and not the moon is the principal factor. It has already been noted that उपमेय is the principal factor in उपमा and उपमान in रूपक. So the expression हासद्युति does not so much bar रूपक (because it may be construed to the moon if it is taken in a secondary sense) as it establishes उपमा ; or, in other words, in this passage, doubt in favour of उपमा is stronger than that in favour of रूपक.—मुख्यत्वेन प्रतीयमाना हसितद्युतिर्वक्त्रे एवानुकूल्यं भजते। तत्रैव मुख्यतस्तत्सम्भवात्। वक्त्रस्य प्राधान्येन स्थितिरुपमायामेवेत्युपमा-साधिका। शशिनि तु नानुकूला मुख्यतस्तत्र हासद्युतेरभावात्। नापि प्रतिकूला गौणत्वेनाप्युपपत्तेः (प्रदीप०). हासद्युतेः वक्त्रे मुखतयैवान्वयसम्भवात् हासद्युतिर्वक्त्रस्य प्रतीतौ यथा अनुकूला न शशिनि तथा प्रतिकूला हासपदस्य विकासपरत्वं परिकल्प्य कथञ्चित् शशिन्यप्यन्वयसम्भवात् (विवरण०). In the passage—वक्त्रेन्दौ तव etc., the expression अपर points to the previous mention of another moon and it is in the shape of the face (वक्त्रेन्दुः—वक्त्रमेव इन्दुः) ; the meaning being, 'in the presence of the

moon in the shape of your face, the appearance of the other moon (in the sky) is useless.'—मुखरूपेन्दौ सति किमपरेणेन्दुनेति प्रतीतेः (प्रदीप०). So the figure here is रूपक—यथा अयम् अपरः पण्डितः इत्यत्र पण्डितस्य विशेषणम् अपरत्वं पण्डितान्तरस्य पूर्वोक्ततां प्रत्याययति, तथा 'अपरः शीतांशुः' इत्यत्र चन्द्रस्य विशेषणतया उपात्तम् अपरत्वं चन्द्रान्तरस्य पूर्वोक्ततां प्रत्याययति। चन्द्रान्तरस्य पूर्वोक्तत्वं तु 'वक्त्रेन्दौ' इत्यत्र रूपके एव भवति, तथैव उपमानस्य चन्द्रस्य प्रधानतया प्रतीतेः (विवरण०). But the उपमा is not altogether barred. Because the passage may also be taken to mean 'when your face which is as beautiful as the moon exists, what is the use of the principal moon?'—इन्दुसमानगुणे वक्त्रे सति किमपरः (मुख्यः) इन्दुरुदित इति प्रतीतावत्रासङ्गत्यभावात् (प्रदीप०). न तु वक्त्रस्य प्रधानतया प्रतीतिः प्रतिकूलमित्यर्थः। इन्दुतुल्ये मुखे सति किम् अपरेण मुख्येन चन्द्रेणेति यथाकथञ्चिदर्थघटनाद् वस्तु-प्राधान्ये न प्रतिकूलमिति उपमाया न बाधकमिति भावः (Jhalkikar). This meaning is after all far-fetched. So the doubt in favour of रूपक is stronger than that in favour of उपमा. Doubt in favour of a particular figure being stronger in each of the two above examples, there is no सन्देह-सङ्कर (in which doubts regarding two or more figures are equally strong).—एवञ्चानयोरुदाहरणयोर्यत्कोटेः साधकमस्ति तत्कोट्यंशे संशयस्योत्कटत्वात्, सङ्कर-लक्षणे च तुल्यकोटिकसंशयस्य विवक्षणान्नात्र सन्देहसङ्कर इत्याशयः (उद्द्योत०). Likewise there is no सन्देहसङ्कर in the passages राजनारायण etc., and पादाम्बुजं भवतु नो etc. In the former passage उपमा is barred by the circumstance of the embrace on the part of Lakṣmī, because it is highly improper for the wife of one person to embrace another who may be like her husband.—स्वामिसदृशं प्रति प्रेयसीप्रयुक्तस्यालिङ्गनस्यानौचित्यात् (प्रदीप०). *So the compound* राजनारायणः *must be dissolved as* राजा एव नारायणः *where* नारायण (उपमान) becomes prominent and राजा becomes merged in it and hidden from view, as it were. In the latter passage शिञ्जित (jingling) bars रूपक because it is impossible in अम्बुज (lotus). So the compound पादाम्बुजम् *must* be dissolved as पादः अम्बुजमिव where पाद becomes prominent and is merely likened to अम्बुज. The circumstance of jingling being possible in पाद does not, however, establis[illegible] because the ground against रूपक (शिञ्जितमस्ति[illegible] विधानस्य रूपकस्य उपमर्दिनः निराकर्तुः) is much [illegible] in favour of उपमा.*

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* As to why it is so we may note the f[illegible]

(3) In the verse स्पष्टोल्लसत् किरण—*etc.*, there is mixing up of a शब्दालङ्कार (अनुप्रास) and an अर्थालङ्कार (रूपक) in each of the three expressions किरणकेसर, सूर्यबिम्बविस्तीर्णकर्णिक and दिग्दलकलाप.*

The three *varieties* of सङ्कर have been illustrated. It is not possible to sub-*divide* this figure on the basis of any other method (e. g., the *method* suggested by Bhojarāja or the method of taking up all the *figures* two by two—उपमारूपकयोः अनुप्रासोपमयोः अनुप्रासरूपकयोरित्येवं रीत्येति यावत्) because the varieties would then be innumerable.—शब्दगतत्वेनार्थगतत्वेन शब्दार्थोभयगतत्वेन चानुगतीकृत्योक्तम् । उपमारूपकादीन् विशिष्योपादाय त्वनन्तत्वात् तत्सङ्करो वक्तुं न शक्यते (उद्द्योत०).

Now follows the discussion about the difference between शब्दालङ्कार and अर्थालङ्कार. It has been stated in the 9th chapter that अन्वय and व्यतिरेक are the criteria to determine whether an अलङ्कार, दोष or गुण pertains to शब्द or अर्थ or to both शब्द and अर्थ. Thus, when a word on which an अलङ्कार, दोष or गुण rests does not bear any change, that is, when a particular अलङ्कार, दोष or गुण disappears with the substitution of a synonym of the word that has caused it, then it is called शब्दालङ्कार, शब्ददोष or शब्दगुण ; but when it bears such a change, that is, when a particular अलङ्कार, दोष or गुण remains as such even when the word that has caused it is substituted by its synonym, then it is called अर्थालङ्कार, अर्थदोष or अर्थगुण. When some words bear change and some do not, then there will be शब्दार्थालङ्कार, शब्दार्थदोष or शब्दार्थगुण.

उद्द्योत.—यस्य यथात्वम् उत्कटं प्रतीयते तत्र तस्य तथात्वव्यपदेशः । अत्र तु विध्युपमर्द्दिबाधकं साधकापेक्षयोत्कटत्वेन प्रतीयते इति तेनैव व्यपदेशो युक्तः । तदेतदुक्तं विध्युपमर्द्दिबाधकस्य तदपेक्षयोत्कटत्वेन प्रतिपत्तेरिति । अन्ये तु तदन्यथा व्याचक्षते—विधीयते अनेनेति विधिः साधकम्, तदुपमर्द्दि तस्माद् बलीयः । एतदुक्तं भवति—मञ्जीरशिञ्जितस्य पादे सम्भवमात्रेण न तावदुपमा-साधकत्वं निर्वहति यावदम्बुजे तद्विरहो न निश्चीयते । तथा च तद्बाधकस्यैव प्राथमिकत्वात्तन्मुखेनैव व्यपदेशः (प्रदीप०). विध्युपमर्द्दीति—स्वविरोधिकोटिभूतविध्युपमर्द्दीत्यर्थः (स्वशब्देनात्रोपमा, स्वविरोधिकोटिरुपमाविरोधिकोटिभूतस्य विधेः रूपकविधानस्य उपमर्द्दी) । उपमा-साधकमित्युक्तौ किञ्चिद् रूपकस्यापि साधकं स्यादिति सन्देहो नापैति । बाधके त्वभिहिते तद्व्यवच्छेदप्रतीतेः सन्देहोच्छेद इत्याशयः (उद्द्योत०).

* According to the प्रदीप, एकपदप्रतिपाद्यसङ्कर occurs also when two शब्दालङ्कारs are mixed up.—शब्दार्थालङ्कृतीति प्रायोवादः । शब्दालङ्कारयोरप्येतद्दर्शनात् । यथा—'कलकलोऽलकलोलदृशाऽन्यया' इत्यादौ अनुप्रासयमकयोः. According to the विवरण, the mixing up of two अर्थालङ्कारs also will constitute this figure.—शब्दालङ्कारावित्युपलक्षणम्, कलकलोऽलकलोलदृशाऽन्यया इत्यादौ शब्दालङ्कारयोरनुप्रासयमकयोः, 'वक्त्रारविन्दमधुलुब्धमधुव्रताश्च धावन्त्यमी वकुलमञ्जुलकुञ्जमध्ये' इत्यादौ अर्थालङ्कारयोः रूपकातिशयोक्त्योश्चायमेव सङ्करोऽवधेयः.

On this principle पुनरुक्ताभास will have to be regarded as a शब्दार्थालङ्कार because in examples like तनुवपुः—etc., of this figure (ch. ix) the word वपुः can be substituted by its synonym but the word तनु cannot. Similar is the case with परम्परितरूपक, अर्थान्तरन्यास, उपमा etc. In the verse विद्वन्मानसहंस etc., (an example of परम्परितरूपक) the word मानस cannot be substituted by its synonym but the word हंस can. In the verse उत्पादयति लोकस्य प्रीतिं मलयमारुत. । ननु दाक्षिण्यसम्पन्नः सर्वस्य भवति प्रियः ॥—(an example of शब्दहेतुक अर्थान्तरन्यास) the word दाक्षिण्य cannot be substituted by its synonym but the word मलयमारुत can. In the example सकलकलं पुरमेतज्जातं—etc., (an example of उपमा) the word सकलकल cannot be substituted by its synonym but the word पुर can. Why are then परम्परितरूपक, अर्थान्तरन्यास, उपमा etc., regarded as अर्थालङ्कारs and not शब्दार्थालङ्कारs ? The answer is that they are in reality शब्दार्थालङ्कारs but as the meaning is of an outstanding charm in them they are regarded as अर्थालङ्कारs.

According to the अलङ्कारसर्वस्व, आश्रयाश्रयिभाव and not अन्वयव्यतिरेक is the criterion to determine whether a particular अलङ्कार is शब्दालङ्कार or अर्थालङ्कार. आश्रय is either शब्द or अर्थ and आश्रयी is अलङ्कार. The sum and substance of अलङ्कारसर्वस्व's view is that when the आश्रय of an अलङ्कार is शब्द, the अलङ्कार is शब्दालङ्कार and when it is अर्थ, the अलङ्कार is अर्थालङ्कार. Our author criticises the view as unsound. He says that ultimately अन्वय-व्यतिरेक will have to be resorted to. For, without अन्वयव्यतिरेक the ascertainment of particular आश्रयाश्रयिभाव (शब्द and अर्थ being आश्रय and अलङ्कार being आश्रयी) becomes impossible.

According to the older rhetoricians there are defects of अलङ्कार. Our author is of opinion that they are included among the defects dealt with in the seventh chapter and so there is no need of giving them a separate treatment.

(1) Three defects are mentioned (by older rhetoricians) in connection with अनुप्रास, viz., प्रसिद्ध्यभाव, वैफल्य and वृत्तिविरोध. These defects are in reality not different from प्रसिद्धिविरोध, अपुष्टार्थता and प्रतिकूलवर्णता, respectively.

(2) The presence of यमक in three feet of a verse has been mentioned as a defect This defect is not different from अप्रयुक्तता. —यमकस्य तु पादत्रयगतत्वेन यमनमप्रयुक्तत्वमेव । कविभिस्तथाऽप्रयोगात् (प्रदीप०).

(3) Defects of उपमा (as mentioned by older rhetoricians) are :—

(a) जातिगतन्यूनता—In the example चण्डालैरिव etc., उपमान being Caṇḍālas (people belonging to extremely low caste) the उपमेय has been condemned as capable of perpetrating all sorts of misdeeds, though the intention is to accuse him merely of rashness.—अत्र चण्डालत्वजातेर्न्यूनतया दुष्कर्मकारित्वव्यक्तेरनुचितार्थत्वम् (प्रदीप०). यदा साहसिकमात्रोपमान-विवक्षया चण्डालादिपदमुपादीयते तदैवेदमुदाहरणम्, न तु दुष्कर्मकारित्वविवक्षायामपि (सुधासागर०).

(b) प्रमाणगतन्यूनता—In the example वह्निस्फुलिङ्ग एव etc., the sun is compared to a spark of fire. This is nothing but a condemnation of the sun.

(c) जातिगताधिकता—In the example अयं पद्मासनासीनः etc., the उपमान is ब्रह्मा* and the उपमेय is चक्रवाक. The comparison, therefore, is simply ridiculous.

(d) प्रमाणगताधिकता—In the example पातालमिव etc., the उपमानs are पाताल, क्षितिधर and कालिन्दीपात (the stream of Yamuna) and the उपमेयs are नाभि, स्तन and वेणीदण्ड, respectively. The comparison, therefore, is nothing but ridiculous.

[The defect in all these cases also is merely अनुचितार्थत्व.—एषु चण्डालादिभिरुपमानैरुपमेयभूता अर्था अत्यन्तमेव कदर्थिताः, निन्दोपहासादिप्रतीतेरित्यनुचितार्थता (प्रदीप०). अत्युत्कृष्टमहाद्युपमानकत्वम् अपकृष्टोपमेयस्यासत्यतापर्यवसायितयोपहासाय भवतीति भावः (उद्द्योत०)†.]

(e) धर्मगतन्यूनता—In the example स मुनिर्लाञ्छितो—*etc.*, there is absence of the mention of तडित् in connection with the sun (उपमान) which would be corresponding to मौञ्जी mentioned in connection with the मुनि (उपमेय). [The defect involved here is therefore हीनपदत्व].

(f) धर्मगताधिकता—In the example स पीतवासाः etc., the mention of the moon in connection with cloud (उपमान) is redundant in the absence of the mention of conch or a similar thing in connection

* ब्रह्मणः कल्पभेदेन भेदाद् ब्रह्मत्वं जातिः (प्रदीप०).

† The remark of उद्द्योत refers to (c) and (d) only.

with Śrikṛṣṇa. [The defect, therefore, is अधिकपदत्व.—अत्रोपमेये शशाङ्कनिर्देशाद् उपमाने तत्तुल्यस्य शशिनो ग्रहणमतिरिच्यते इत्यधिकपदत्वमेवैतत् (प्रदीप०)†].

Diversity in the gender and number of the उपमान and उपमेय with a qualifying word agreeing with one of them (e. g., चिन्तारत्नमिव त्वं च्युतोऽसि and सक्तवो भक्षिता देव शुद्धाः कुल्यवधूरिव) also constitutes a defect of उपमा (according to old rhetoricians). Our author says that the defect is no other than भग्नप्रक्रमत्व. The reason is that the qualifying word expressive of the common property is directly connected with one of them (उपमान or उपमेय) and impliedly* (i. e., after alteration of the gender and number of that qualifying word) with the other (उपमेय or उपमान) and thus the common property is expressly understood in one case and through implication in the other.—उपमाने प्रतीयमानतया वाच्यतया वा उपक्रान्तस्य साधर्म्यस्य उपमेये तदन्यथा (वाच्यतया प्रतीयमानतया वा उपसंहाराद् भग्नप्रक्रमत्वम्) इति प्रकाशकृन्मतम् (विवरण०). अत्र च्युत इत्युपमेयमात्रेणान्वीयते। अत्र शुद्धाः इत्युपमेयमात्रेणान्वीयते (प्रदीप०). अत्रोपमेये पुंसि च्युत इति वाच्यो धर्मः उपमाने चिन्तारत्ने तु च्युतमिति लिङ्गविपरिणामेन प्रतीयमानो धर्मः। अत्र शुद्धा इति बहुत्वविशिष्टशुद्धत्वसाधारणधर्मस्य बहुत्वावरुद्धसक्तुभ्येवान्वयो न त्वेकत्वावरुद्धवधूरूप उपमान इति भाव. (उद्द्योत०).

When, however, notwithstanding the diversity of the gender and number of the उपमान and उपमेय the qualifying word can equally be connected in its original form with both of them, this fault will not arise. In the example गुणैरनर्घ्यैः etc, though रत्नैः and गुणैः (उपमान and उपमेय) are of different genders, the qualifying word (अनर्घैः) can equally be connected with both of them without any change in either case —गुणरत्नशब्दयोर्लिङ्गभेदेऽपि अनर्घैरिति धर्मवाचकस्य लिङ्गद्वयेऽपि तुल्यरूपत्वान्न दोष इति भावः (उद्द्योत०). In the example तद्वेषोऽसदृशोऽन्याभिः etc., the उपमान is विभ्रमाः (in plural number) and the उपमेय

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† उपमानस्यूनाधिकधर्मत्वयोरुपमेयाधिकन्यूनधर्मत्वमिति पृथङ्नोक्तम्—Thus, उद्द्योत offers an explanation as to why अधिकत्व and न्यूनत्व in regard to उपमेय has not been separately illustrated.

* The expression प्रतीयमानेन has been variously explained. Jhalkikar's explanation (e. g , गम्यमानेन, लिङ्गविपरिणामेन यथाश्रयविशेषं कल्पितेन धर्मेण) is quite reasonable. This explanation seems to be supported by the उद्द्योत whose remark on the topic is as follows :—इत्यादिना धर्मेणैवाव्यवधानेन एव इत्यर्थः ततः निर्दोषत्वमिति उपमानिर्वाहः भवतीति भावः। अन्यत्र लिङ्गविपरिणामेन यथाश्रयविशेषमिति धर्मप्रतीतेः भग्नप्रक्रमत्वं इति तत्त्वम्.

is वेषः (in singular number). But the words expressive of common properties, viz., अतद्रुहः, महुरतान्ढः and दधते can apply equally to both of them without a change in either case.—वनीयो वेष उपमेयम्। विभ्रमा उपमानम्। अतद्रुह इति महुरतान्ढव इति दधत इति च धर्मवाचकत्वादुभयत्रान्वयसम्भवोऽस्तीति। अतद्रुह इति कर्मण्येकवचनं कर्तृबहुवचनञ्च। महुर इति कर्मण्येकवचनं कर्तृबहुवचनञ्च। दधत इति दध धारणे इत्यस्यैकवचनं धातोर्बहुवचनञ्च (उद्द्योत०).

कालादिभेद i. e., diversity in काल (tense), पुरुष (person), and विध्यादि (विधि, आशीर्वाद, प्रार्थना etc.) in relation to उपमान and उपमेय would certainly mar the clear comprehension of उपमा and thus constitute defects. Our author says that such defects also come under भग्नप्रक्रमता.

Examples of :—

(a) कालभेद—अतिथिं नाम etc. Here the verb आप is in the past tense. It may apply to उपमेय (कुमुद्वती) but as applying to the उपमान (चेतना) it should be in the present tense.—अत्र चेतना प्रसादमाप्नोतीति प्रकृतं न तु आपेति कालभेदे अक्रमभेद एव (प्रदीप०). अत्र यथा चेतना प्रसादमाप्नोति तथा सा पुत्रमापेति कालभेददोषः (चन्द्रिका). पश्चिमयामिन्यादिनिशावसानादि चेतना प्रसादमाप्नोति न कालभेदः, यदा तु प्रश्चिमरात्रिपदमध्याहृत्यापि प्रसादमाप्नोतीति कालभेद एवेति भावः (उद्द्योत०).

(b) पुरुषभेद—त्वं लतेव विभ्राजसे. Here the last portion of the verb विभ्राजसे (i. e., the portion से) agrees with the person addressed (i. e., नायिका addressed in the second person singular) and not with the object not addressed (i. e., लता). In other words, the verb agrees with the उपमेय which is in the second person and not with the उपमान which is in the third person.—अत्र लता विभ्राजते इति प्रकृतं न तु सा विभ्राजसे इति। तस्मात् पुरुषभेदः सम्बोध्यमानानिष्ठस्य आख्यातस्यासम्बोध्यविषयतयाऽन्वयीति (प्रदीप०). मध्यमपुरुषवाच्यस्य सम्बोध्यार्थत्वात्स्यादिति भावः (उद्द्योत०).

(c) विध्यादिभेदः—

(i) विधिभेद—गङ्गेव प्रवहतु ते सदैव कीर्तिः. Here विधि i. e., (विध्यर्थे लोट् प्रत्ययः) applies to the उपमेय (कीर्ति) and not to the उपमान (गङ्गा) which applies लट्.—गङ्गेव इत्यादावप्रवृत्तप्रवर्तनात्मकोऽ* विधिभेदः। यतो गङ्गा प्रवहतीति नियमितं न तु सा प्रवहत्विति (प्रदीप०). एवं यथा गङ्गा प्रवहति तथा कीर्तिः प्रवहत्वित्यर्थे विधिभेदः (उद्द्योत०).

* अप्रवृत्तस्य प्रवर्तना प्रेरणाप्रवृत्तिरूपप्रवृत्तेः। अप्रवृत्तस्य कस्मिंश्चित् कार्ये

(ii) आशीर्वादभेद—चिर जीवतु ते पुत्रो मार्कण्डेयो मुनिर्यथा Here आशीर्वाद applies to the उपमेय (पुत्र) and not to the उपमान (मार्कण्डेयमुनि).†

(iii) प्रार्थनाभेद—इन्द्रस्येव श्रियो वृद्धिस्तव संप्राप्यते जनै . Here the श्रीवृद्धि wished for does not apply to the उपमान (इन्द्र) but to the उपमेय (the person addressed)—प्रार्थ्यमानताविशिष्टश्रीवृद्धिर्नोपमाने इति द्रष्टव्यम् (प्रभा०)

It is evident that in the above instances defects are due to काल, पुरुष etc, applying to the उपमेय and not to the उपमान It may be contended that in such instances उपमा may be cognized through other common properties either expressed or implied* and उपमा being once cognized काल, पुरुष etc., applying to उपमेय alone, will not constitute any defect.—ननूदाहृतेषु कथ दुष्टता । भिन्नकालसम्बिन्धाद् धर्माद् अतिरिक्तमुपात्त प्रतीयमान वा कश्चिद् साधारण धर्ममुपादायोपमापर्यवसाने पश्चात् भिन्नकालादिसम्भिन्नधर्मान्वयात् । तथा हि विभाति इत्यत्र निविक्तमूर्तित्वादिना लतानायिकयोरुपमापयवसाने पश्चाद् विभ्रानसे इत्यस्य नायिकामात्रान्वयेऽपि न दोष (प्रदीप०) एव काम इवाय राजा भातीत्यादौ सौन्दर्यादिनाऽनुपात्तेन साम्यप्रतीतौ पश्चात् क्रियालभ्यकालभेदो यथा कामोऽभात् एवमय भातीत्याकारो न दोष , काममदृशसुन्दरोऽय भातीति प्रतीते. (उद्द्योत०) There may, of course, be instances where the common property is expressly mentioned, it is one and one only and appears to involve the defect of कालादिभेद. We may take, for example, the sentence युधिष्ठिर इवाय सत्य वदति Here the only common property is सत्यवदनकर्तृत्व (the agency of telling the truth) which is expressly mentioned The present tense refers to the उपमेय (the person pointed out) and not to the उपमान (युधिष्ठिर) In order to get rid of the defect of कालभेद here सत्यवादित्व (the habit of telling the truth) should be regarded as an implied common property and the

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प्रतिरहितस्य निजहस्य भव्यार्थो प्रवृत्तिमदनुकूलत्वप्रयोज्यको यो व्यापार उत्कृष्टस्य न्यायार्हमोपर 'त्वं चिरं कुरु' इत्यादिरूपमदाभनकतृपदेति यावत् । प्रकृतोदाहरणे तु मदपदपे कार्यप्रकरणा कोऽपिचिद् कार्ये या प्रवृत्तिमदनुकूलो य. आशीर्वादरूपोव्यापार आशीर्वादरूपमदाभमो विधि इति समर्पणो बोद्धव्य (Jhalkikar)

† In विधिभेद also there is आशीर्वाद but not direct.

* काम इव सुन्दरोऽयं राजा भाति and काम इवायं राजा भाति—in both these instances उपमा may be cognized through the common property सौन्दर्य which is expressly mentioned in the former case and implied in the latter.

full idea of the sentence would be—'he, as truthful as Yudhiṣṭhira, tells the truth' (युधिष्ठिर इव सत्यवाद्ययं सत्यं वदति).—युधिष्ठिरो हि सत्यमवादीत्। न च वदतीति चेत्। उच्यते। तत्रापि सत्यवादीति प्रतीत(प्रतीयमान)-धर्मेणैवोपमित्यव्याघात: (प्रदीप०). There is no tautology (पौनरुक्त्यम्) involved in the idea 'a truthful man *tells* the truth' just as there is no tautology in the sentence (according to the authors of the Kāśika and Nyāsa) रैपोषं पुष्णाति (he nourishes with the nourishment of wealth, i. e., by spending wealth).—रैपोषमित्यत्रार्थव्ययेन पोषणस्येवात्राप्याजानिकसत्यवादित्वस्य प्रतीतेरिति (प्रदीप०). धनकृतं पोषणमित्यर्थलाभाय रैपोषमित्युक्तेर्न वैयर्थ्यम् (उद्द्योत०). यद्यपि राया धनेन पोषयित्वेति रैपोषं यथा स्यात्तथा पुष्णातीत्यनुप्रयोगानुशासनान्न पौनरुक्त्यम्, प्रकृते च तदभावात् पौनरुक्त्यमेव, तथापि घटेन घटवद् भूतलमितिवत् सत्यवदनेनायं सत्यवादीति न पौनरुक्त्यमिति ध्येयम्। तत्र पोषणवदत्र सत्यवदनमात्रेणोपमा, तेन कालादिभेदो न दोष इति महाशङ्कार्थ: (कमलाकरभट्ट०).

These contentions are not at all sound, because in instances like these a *quick* comprehension of उपमा (प्रस्तुतवस्तुप्रतीति:=प्रस्तुतस्य वस्तुन: उपमारूपस्य प्रतीति:) is marred. Of course, we should attempt to justify the uses found in standard authors.

असादृश्य and असम्भव, two defects of उपमा (mentioned by old rhetoricians), would come under अनुचितार्थ.

(4) संभावन (assumption) is the soul of उत्प्रेक्षा. It can be expressed by words like ध्रुव, इव, मन्ये, शङ्के etc., and not by the word यथा. This word, by itself, i. e., without being joined with any other word can only express साधर्म्य (relationship of the common property with the उपमान and उपमेय) which is not intended to be expressed in उत्प्रेक्षा. Thus, if the word यथा is used to express संभावन as in the example उच्चयौ दीर्घिकागर्भात् etc., it will constitute a defect of उत्प्रेक्षा (according to old rhetoricians). According to our author the defect is no other than अवाचकत्व.

Another defect of उत्प्रेक्षा has been named निर्विषयत्व (by old rhetoricians). It consists in the object imagined or assumed (उत्प्रेक्षित) being justified by अर्थान्तरन्यास. The object assumed in उत्प्रेक्षा has no real existence and hence to justify it is quite improper just as painting in the sky. The verse दिवाकराद् रक्षति etc., has been cited as an example of this defect. Here darkness has been des-

cribed as getting protection from the Himalayas. Darkness being an insentient thing there is no possibility of any fear on its part and hence its protection by the Himalayas is after all imaginary. This being so it is useless to justify such protection by means of [illegible], —अत्र तमसस्त्रास एवासम्भवी । तमसोऽचेतनत्वात् । तत् कथं तत्र [illegible] । उत्प्रेक्षितत्रासत्वत्तया प्रतीतस्यास न [illegible] [illegible] (प्रदीप०). This defect would come under [illegible] (according to our author).—निर्विषयत्वमप्युत्प्रेक्षाहृदयगमनुचितार्थत्वमेव । [illegible] प्रत्य तत्समर्थनाय यदर्थान्तरन्यासोपादान तद्पि [illegible] (प्रदीप०)

(5) In समासोक्ति, उपमान (अप्रस्तुत) is suggested from the [illegible] (प्रस्तुत) through the force of common adjectives. If the उपमान is expressly mentioned it will constitute a defect and it has been named अनुपादेयत्व (by old rhetoricians) The verse [illegible] etc., has been cited to illustrate this defect. In this verse through the force of common adjectives as well as from the genders of the nouns it is indicated that the sun is the नायक, the quarters the [illegible] and the summer day-light (ग्रीष्मदिवसश्री) the [illegible]. So the direct mention of दयिता (उपमान of summer day-light—[illegible]) causes the defect अनुपादेयत्व. This defect is not different from अपुष्टार्थता (according to our author)—अत्र [illegible] परिग्रहाय स्त्रिग्धपैनोपयत्तया कुमार्य नायिका [illegible] । [illegible] प्रतिपादकत्वेन [illegible] दयितेत्यपुष्टार्थत्वम् । [illegible] पुनरुक्तत्वं दोषः (प्रदीप०).

It is not right to say that there is [illegible] in the verse [illegible] etc., and thus the direct use of the word [illegible] ([illegible]) is not useless. The reason is that [illegible] occur when in [illegible] of the direct mention of the [illegible] it is not [illegible] the force of common adjectives. The verse [illegible] etc., is an example of [illegible]. Here in the [illegible] [illegible]

adjectives.—अयमाशयः—यत्रोपमानस्य स्वपदोपादानेऽपि न समासोक्तित्यागस्तत्रावश्यकसमासोक्त्यैव निर्वाहे उपमानपदोपादानं व्यर्थम्। यथा स्पृशतीत्यादौ। अत्र दयितयेत्युपादानेऽपि रवेर्नायकत्वं ककुभां नायिकात्वं न समासोक्त्यंवेति तस्या आवश्यकत्वम्। यत्र तूपमानपदोपादाने समासोक्तिनिवृत्तिस्तदनुपादाने न यत्रोपमानाप्रतिरूपात्तसाधारणधर्माणामुपमेयमात्रान्वितयैव प्रतीतेः तत्रोपमाया एव चमत्कारित्वाय देयं तत् पदम्। यथा स्वयं चेत्यादौ। अत्रोपमानपदोपादाने समासोक्तित्यागात् (उद्योत०).

In अप्रस्तुतप्रशंसा also the प्रस्तुत or उपमेय should not be mentioned but suggested from the अप्रस्तुत or उपमान through common adjectives, otherwise there will be अपुष्टार्थता as in समासोक्ति. In the verse आहूतेषु विहङ्गेषु etc., the प्रस्तुत or उपमेय (अचेतन प्रभु i. e., unappreciative master) is suggested by the अप्रस्तुत or उपमान (सामान्य) through the adjectives common to both and as such should not have been directly mentioned.—अप्रस्तुतप्रशंसायामप्युपमेयस्योपादानवैयर्थ्यं यत् तदपुष्टार्थत्वमेव दोषः। तत्राप्युपमेयम् अनयैव रीत्याऽवगन्तव्यं, न पुनः शब्दप्रयोगेण दुष्टतां नेयम्। अत्र (आहूतेष्वित्याद्युदाहरणे) प्रभोरुपमेयस्याप्रस्तुतनिष्ठसामान्यद्वारेणाभिव्यक्ति (प्रतीति)-सम्भवादयुक्तमेव शब्देन कथनमित्यपुष्टार्थत्वं पुनरुक्तता चेति (प्रदीप०).

Thus, the defects of अलङ्कार as also other defects, of similar nature come under the general defects described in Ch. VII and do not deserve a separate treatment.

Calcutta University, January, 1936 } Amareswar Thakur